Hustle in hard times: pinging the Bay Area rap business, version .08 p27

Blasthaus burns up for its 13th anniversary blowout. In Super Ego p30

GUARDIAN

DECEMBER 10 - 16, 2008 THE SAN FR BAY GUARDIAN SFBG.COM VOL. 43, NO. 11 • FREE



Who's stealing our water?

Corporate privatizers arrive in SF for backroom discussions on global water policy — but the activists have something to say, too p15

EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

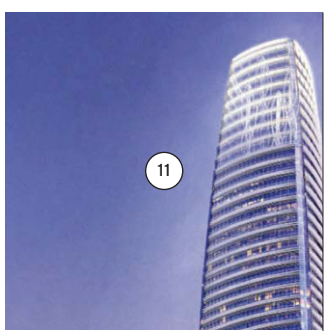
Muni is heading for a hiring freeze and delaying system improvements at the same time that Mayor Gavin Newsom says this is "not a time to raise fees and taxes on business." The head of the California High-Speed Rail Authority is fighting with the head of the Transbay Terminal project over money to extend train tracks downtown. The United States of America is bailing out car companies that have been fighting for years against tougher emissions standards and still can't seem to make fuel-efficient vehicles. And we're all worried about global warming and a deepening recession.

I'm not getting this.

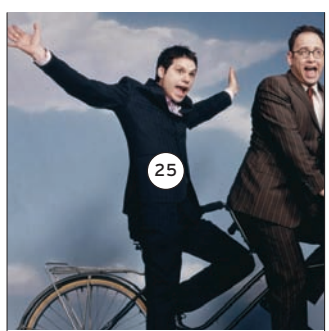
Historians and economists can argue forever about the causes of the Great Depression, but most people agree about what brought it to an end: massive, over-the-top levels of public spending. Huge investments in infrastructure. Huge investments in employment programs.

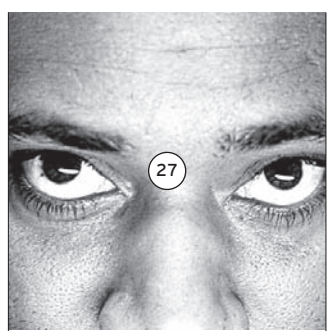
Tax cuts didn't end the Depression. Government layoffs and belt-tightening didn't end the Depression. Under President Roosevelt, the government taxed and spent, borrowed and spent — and spent and spent and spent — starting with the New Deal and continuing through the gigantic reindustrialization of America known as World War II. And money went into things that

CONTINUES ON PAGE 6 »













EDITORIALS 5 | NEWS + CULTURE 11 | TRASH 24 | VISUAL ART 42 | FOOD + DRINK 49 | CLASSIFIEDS 60
LETTERS 5 | PICKS 20 | MUSIC 25 | STAGE 43 | FILM 51 | ALT.SEX.COLUMN 65

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12.10.08

Frankly, it's not going to work for the head of the Transbay Terminal project to remain at odds with the head of the high-speed rail authority.

7.5 better ways to balance the budget

By Aaron Peskin

OPINION In Mayor Gavin Newsom's seven-and-a-half-hour YouTube series on the state of our city, he spends barely 30 seconds addressing the budget deficit.

Newsom's mid-year budget cut plan is completely out of touch with the fundamental priorities of our city. At a time when residents are feeling the impact of the recession in their daily lives, the mayor's plan guts our public health safety net by slashing programs that serve seniors on fixed incomes and by reducing frontline healthcare workers.

What's more, the mayor's mid year cuts leave untouched his bloated senior staff and protects management-heavy departments around City Hall.

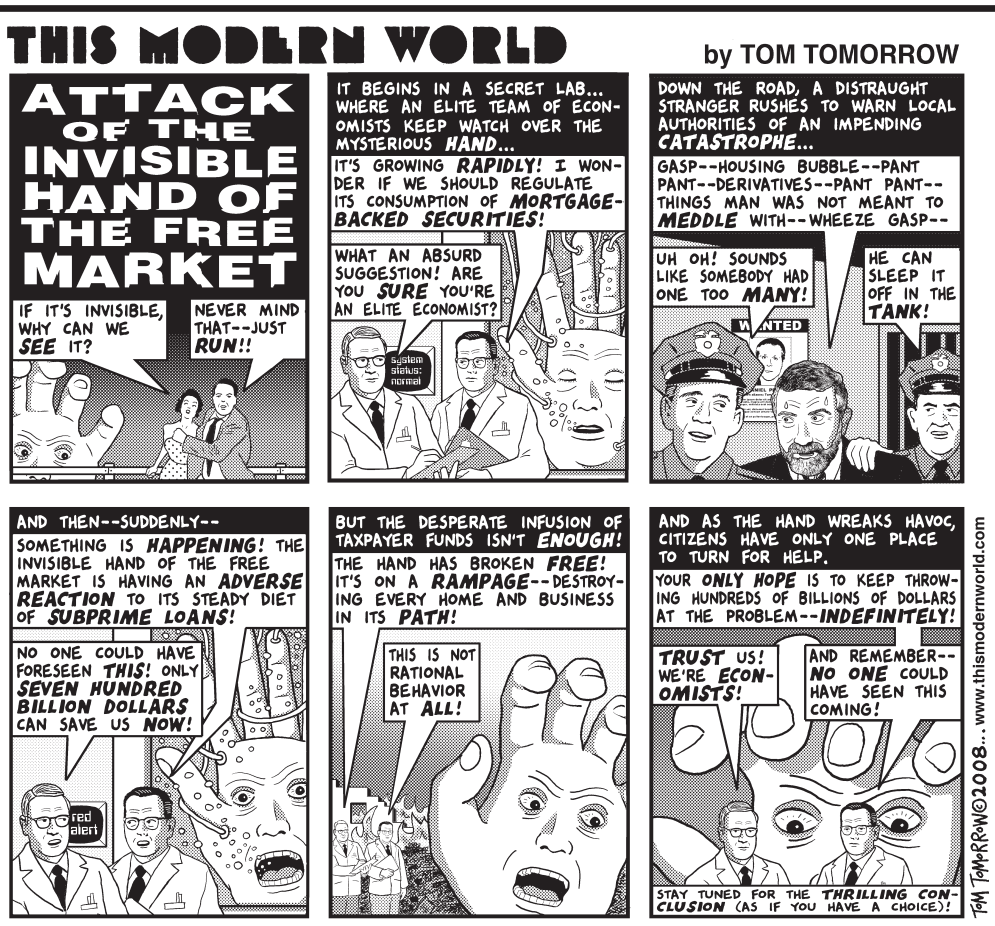
So, in response to the effort to balance the budget by slashing tens of millions in health services for the city's neediest, a coalition of health workers, health providers, and patients are putting forward alternative ways to address the city's budget problem that are worth our time and thought.

Among the ideas offered by the Coalition to Save Public Health are the following:

1. Start at the top, not at the bottom. Since the mayor first took office, the number of highly paid managers has skyrocketed while the number of employees providing basic city services has stagnated. It's time to tighten our belt at the management level and eliminate all but the most essential positions that pay more than $100,000 per year.

2. Practice what you preach. In November 2007, the mayor announced a non-essential hiring freeze to deal with the budget crunch. Newsom then promptly spent hundreds of thousands of dollars hiring new senior staff including highly paid and duplicative special assistants for climate control initiatives, "neighborhood empowerment," and a new greening czar. All new staff hired since November 2007 who are paid more than $100,000 should be cut.

CONTINUES ON PAGE 7 ››



Making the Transbay Terminal work

EDITORIAL The Transbay Terminal project is way too important to get bogged down in a pointless political fight. But that's what's going on — and it's the responsibility of the terminal project director, Maria Ayerdi-Kaplan, to put an end to it.

Ten years from now, the terminal is supposed to be a centerpiece in the city's transportation infrastructure. Buses from around the Bay Area will pick up and unload passengers upstairs, while Caltrain and the new high-speed trains from Los Angeles stop below ground. Shops, restaurants, and other services should make it a grand San Francisco landmark, like the great urban train stations of years past.

As Steven T. Jones reports in this issue, the project is breaking ground this week. But there's currently not nearly enough funding secured for the rail component.

It's going to be expensive to bring trains into the new terminal. The Caltrain line now ends at Fourth and King streets; extending it a mile or so (and boring the necessary tunnels) will cost more than $2 billion. The full build-out, including the platforms, will run close to $3 billion. As of today, the terminal authority has only shaky commitments for about $600 million of that.

The project plans mandate a multiuse terminal for trains and buses. And Ayerdi-Kaplan promised us, repeatedly, that there's no way the project will end up getting built without the facilities for rail in the basement.

But Quentin Kopp, a retired judge who heads the state's high-speed rail agency, has nothing but harsh words for Ayerdi-Kaplan and her operation. He insists that she hasn't been working with him and that none of the $10 billion in bond money approved in November for the project will go to extend the tracks beyond the existing Caltrain terminal at Fourth and King. In fact, Kopp is making noises about keeping the end of the line exactly where it is today.

That would be a mistake — building an adequate terminal for high-speed rail at its present location would cost at least $750 million, money that would be better spent funding the downtown extension. But Kopp has some legitimate gripes. Ayerdi-Kaplan, who is supposed to be building the station that will serve as the northern anchor for high-speed rail, has met with Kopp only once. She's going ahead with the project before she has any guarantees that even the framework for the underground station will be funded. And frankly, it's not going to work for the head of the Transbay Terminal project to remain at odds with the head of the high-speed rail authority.

Ayerdi-Kaplan has managed to secure money for the first part of this project, which is an accomplishment (even if the city is going to have to accept a giant, hideous skyscraper as part of the deal). But building the Transbay Terminal with no rail connection would be a disastrous waste of money — and waiting and hoping for more money later isn't a very good financing plan.

At this point, the project is also as much a political challenge as a fiscal and management problem. Ayerdi-Kaplan needs to demonstrate, and quickly, that she can mend fences with Kopp and get the two agencies working together — or the Transbay Joint Powers Authority, which oversees Ayerdi-Kaplan's work, needs to step in. **SFBG**

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LETTERS

SMILEY DEFENDS TRANS PIECE

Usually *SF Weekly* lets its stories speak for themselves, yet the op-ed in the *Guardian* ("Sensational trans-bashing at *SF Weekly*," 12/3/08) attacking my Nov. 26 "Border Crossers" cover story — comparing me to Jerry Springer and the *Weekly* to the *National Enquirer* — calls for a response.

My story took a critical yet sensitive look at a quirk in the asylum system: that transgender immigrant women locally and nationwide have succeeded in winning asylum despite the fact that many have prior prostitution arrests on their records, and that some continue to work as prostitutes even after gaining legal status. As journalistic standards require, the story neither advocates asylum nor opposes it — and certainly doesn't present it as "egregious," as Robert Haaland alleges in his op-ed. While the sexual nature of the crime (prostitution) and the marginalized group of people at hand (transgender Latina immigrants) makes for an easy allegation that this is a sensationalized story, the root issue is the people who have won protection from the US government on humanitarian grounds, and who have broken and/or continue to break the law. Those are the facts, and I reported them.

Haaland claims this is an old story. While transgender asylum may be well- known in some LGBT circles, the story surely presents a new angle for the majority of readers. Haaland also complains that I ignore the "well-documented obstacles" transgender women face in obtaining employment. Not true. I quoted no fewer than three transgender sex workers (who had gained or were seeking asylum) saying they couldn't find other work because of discrimination.

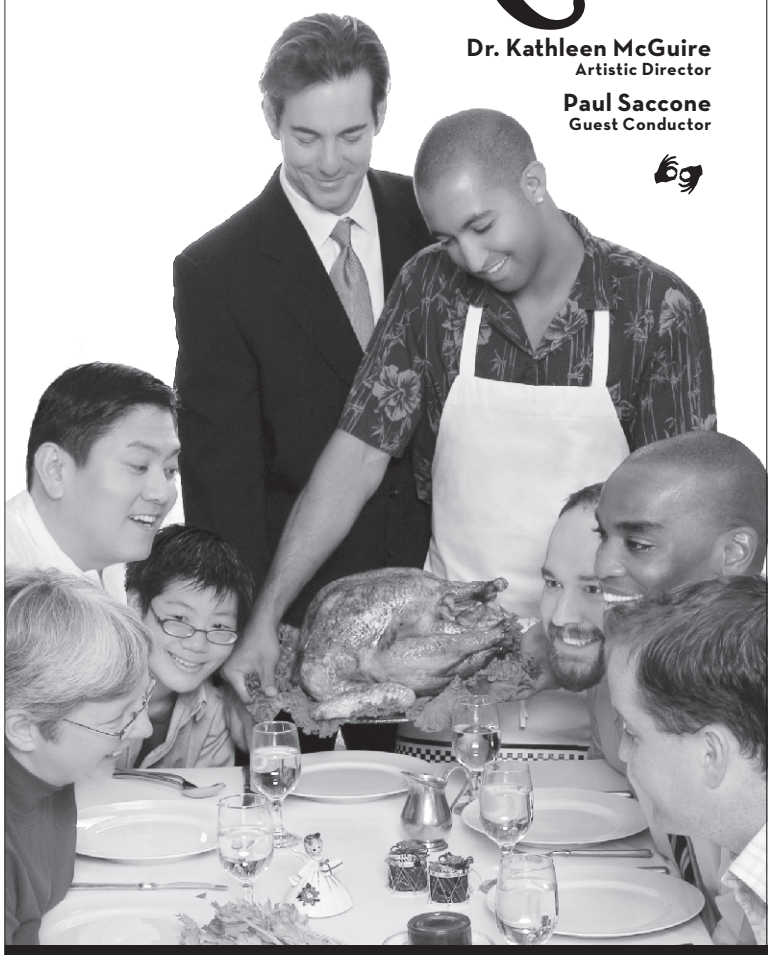
Haaland nitpicks, criticizing me for referring to Geovanni Hernandez-Montiel, the individual in a landmark case that paved the way for transgender asylum claims, as "he." I referred to Hernandez-Montiel with male pronouns because that is how the Ninth Circuit Court of Appeals

CONTINUES ON PAGE 7 ››

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EDITOR'S NOTES

CONT››

actually created jobs — in many cases, public-sector jobs.

So now we're in a period where San Francisco, California, and the nation desperately need new infrastructure . We need to shift, fairly radically, away from a car-based transportation system to one based on energy-efficient transit, particularly trains. We need to profoundly shift the electricity grid, away from nuclear and fossil fuels (and away from private control). All these things create jobs. It's kind of a no-brainer.

California just approved $9.9 billion in bonds for a high-speed rail system between San Francisco and Los Angeles. But even that money isn't going to be enough, and progress is going to be slow. Take 1/10th of the $800 billion the federal government is putting into propping up big banks and spend it on an emergency plan to build high-speed rail all the way from Seattle to San Diego, and imagine how many jobs that would produce. Jobs for planners, engineers, accountants, office-support people, steel fabrication, construction work, heavy equipment operators ... jobs for college grads, jobs for high school grads, union jobs, steady jobs, jobs that train people for other jobs –tens of thousands of them.

Take another 10 percent of that and spend it building solar panels on every public building on the West Coast. Again: jobs of every sort, at every level. Mandate that all the work gets done in America, and you'll develop an entire new industry or two (we don't build trains in this country much, but we could, and we already have auto workers and factories that are about to be idled).

I hear some talk about this from the Obama administration, but I also hear some caution and some discussion about budget deficits and keeping the financial sector happy. Fact: the financial sector will be happy when a few million more people are working and spending money. That's where the economy starts.

I just watched all 34 minutes of the economic segment of Newsom's state-of-the-city YouTube extravaganza. In and around the rhetoric, he devoted a few moments to the city's budget deficit and how he was going to institute a hiring freeze, lay off workers and consolidate departments. All wrong.

In fact, this is an excellent time to raise taxes and fees — on the rich, the well-off commuters, the big businesses, the billionaires ... Shifting wealth from the top to the bottom, creating public sector jobs in the process, is an fine recipe for economic stimulus. At every level of government. **SFBG**

BUDGET

CONT››

3. Cut duplicative programs. The city spends more than $10 million per year on small business outreach and economic development. The Mayor's Small Business Assistance Center duplicates those services and costs nearly $800,000 every year.

4. Listen to the voters — cut the Community Justice Court. Proposition L was rejected by more than 57 percent of the San Francisco electorate. It's time to listen to the voters and preserve revenue by cutting current-year funding for the CJC.

5. Save on spin, spend on substance. A recent controller's report found that the city spent more than $10 million in salaries for public relations and public information staff, including funding for seven people in the Mayor's Office of Communications last year. The mayor should cut all unnecessary PR staff and reduce his spin operation to two people.

6. Cut the fat, not the bone. Both police and fire unions are due for 7 percent pay increases. As the city cuts salaries or lays off staff across the board, the mayor should work with the board to reopen fire and police contracts.

7. Eliminate unnecessary drivers. For years, the Fire Department's battalion chiefs have relied on "chief's aides" to chauffer them around the city. The estimated cost for these positions is more than $2 million.

7.5 Cut in half the city's contribution to the opera and symphony. In the current year, the city is contributing close to $4 million in General Fund revenue to the operation of the opera, symphony, and ballet. We can't afford to subsidize organizations with enormous endowments while we slash services for people in need. **SFBG**

Aaron Peskin is president of the Board of Supervisors.

LETTERS

CONT››

decision refers to him. The decision says Hernandez-Montiel alternatively dressed as a male and a female, and defined him as a "gay man with a female sexual identity," so I decided to be consistent with the court's language. Haaland fails to mention that I referred to every transwoman I interviewed as "she" in the story.

The op-ed also criticizes my quoting the Federation for American Immigration Reform (FAIR). Yes, the right-wing, anti-immigration group is controversial, and perhaps I should have described it as such. But FAIR influences immigration policy nationally (at least, the group often testifies on Capitol Hill) and is widely quoted in the mainstream press, including *The New York Times*, *The Washington Post*, and *The Los Angeles Times*. Like it or not, liberal San Francisco is still part of a country where groups like FAIR have clout, and to disregard conservative voices in a story involving a polarized issue like immigration would be to pretend we live in a vacuum.

Haaland acts as if it's a sin to write the word "hooker." Are we really so politically correct in this city that an alt-weekly writer can't use a common term for a sex worker? The newspaper in which Haaland wrote his opinion piece certainly doesn't think so. The *Guardian* itself used the term in the first sentence of a column about Eliot Spitzer's escort scandal earlier this year.

Haaland is performing his civic duty by advocating for his community, and I'm doing mine. Writing an accurate story does not make you a "trans-basher" — just a reporter.

Lauren Smiley
Staff writer, SF Weekly

ROBERT HAALAND RESPONDS:

Lauren Smiley missed a real opportunity to write a thoughtful piece on immigrant Latina transgender sex workers. Her attempt to portray this sensational piece as "just reporting" is laughable — the piece has a clear slant. It implies that there's some sort of scandal about transgender sex workers getting asylum. Frankly, I'm glad that these people who face intense discrimination and frequently violence in their home countries have the right to stay here.

While Smiley would like to dismiss my criticism of her piece, I think it is telling that groups that serve this community and transgender leaders are organizing a boycott of her because of her predatory style of journalism. From what we understand, she is writing a new article on the transgender community and hormones. Certainly Smiley has the right to write anything, and we have the right to educate the community about her.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.

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12/15 Independent

THE BLACK CROWES
12/15-16 &
12/18-20 Fillmore

THE MANTLES
12/16 Hemlock Tavern

CHARLIE HUNTER TRIO
12/16-17 Yoshi's Oakland
12/18-21 Yoshi's San Francisco

BOB HARP
12/17 Elbo Room

GRASS WIDOW
APE RATIONS
12/17 Hemlock Tavern

MERCURY REV
12/17-18 Independent

TAJ MAHAL TRIO
12/18-21 Yoshi's Oakland

LOQUAT
BUILT FOR THE SEA
12/18 Rickshaw Stop

BART DAVENPORT
BRIAN GLAZE & THE NIGHT SHIFT
12/18 Bottom of the Hill

HIGH ON FIRE
DRUNK HORSE
12/18 Great American Music Hall

NORTEC COLLECTIVE
12/19 Independent

METALLICA
12/20 Oracle Arena

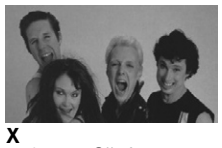
FEMI KUTI
1/22 Fillmore



LIL' WAYNE
12/23 Oracle Arena



TWO GALLANTS
12/26 Fillmore



X
12/26-27 Slim's

EDDIE PALMIERI & LA PERFECTA II
12/26-31 Yoshi's

MELVINS
12/27 Great American Music Hall



BLACKALICIOUS
12/27 Fillmore

CRACKER
CAMPER VAN BEETHOVEN
12/27 Independent

WAYNE HANKOCK
12/27 Uptown

PHIL LESH & FRIENDS
12/30-31 Bill Graham Civic Auditorium



THIEVERY CORPORATION
12/31 Concourse

FANTOMAS
TIPSY
ZACH HILL
12/31 Great American Music Hall

LA PLEBE
THE FUCKING BUCKAROOS
12/31 Bottom of the Hill

SUGAR & GOLD
12/31 The Uptown

DENGUE FEVER
1/2-3 Rickshaw Stop

THE HOOKS
THE PLEASURE KILLS
1/3 Bottom of the Hill

SEAN HAYES
1/7 Rickshaw Stop

GLASVEGAS
AND CARL BARAT
1/8 330 Ritch

ANGRY SAMOANS
1/10 Bottom of the Hill

THE DEVIL MAKES THREE
1/17 Independent

WILLIE NELSON
1/16-20 Fillmore

RAZORLIGHT
1/18 Independent

THE WALKMEN
BEACH HOUSE
1/21 Fillmore

THE RAVONETTES
1/23 Bimbo's

SMOKEY ROBINSON
1/24 Paramount Theatre

JAY REATARD
1/25 Independent

FRUIT BATS
1/30 Bottom of the Hill

JOHN VANDERSLICE
DJ AESOP ROCK
1/30 Great American Music Hall

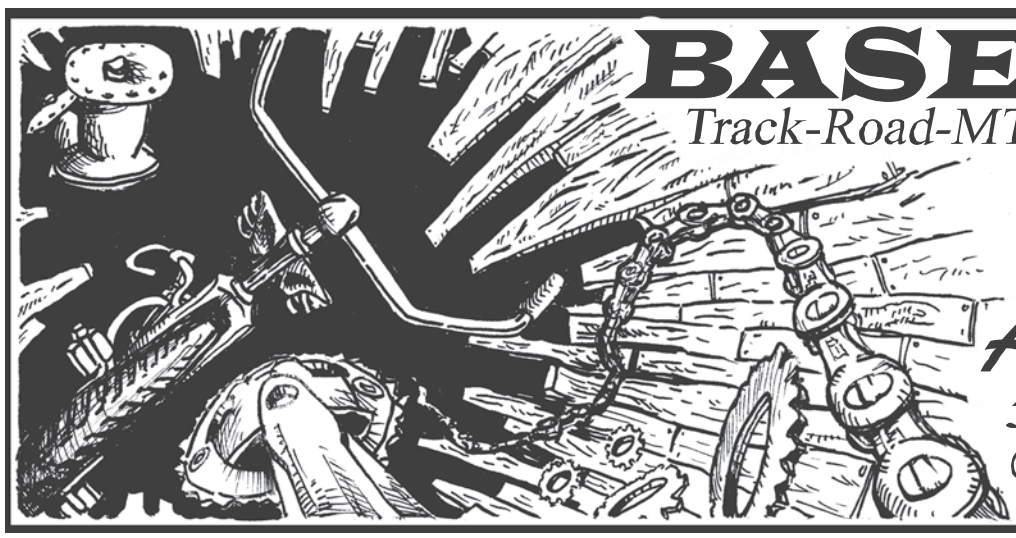
DELTA SPIRIT
2/4 Bottom of the Hill

SCOTT WEILAND
2/5 Grand Ballroom

NOFX
2/13 Fillmore

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Wilbur Storey, statement of the aims
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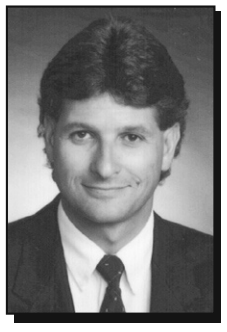
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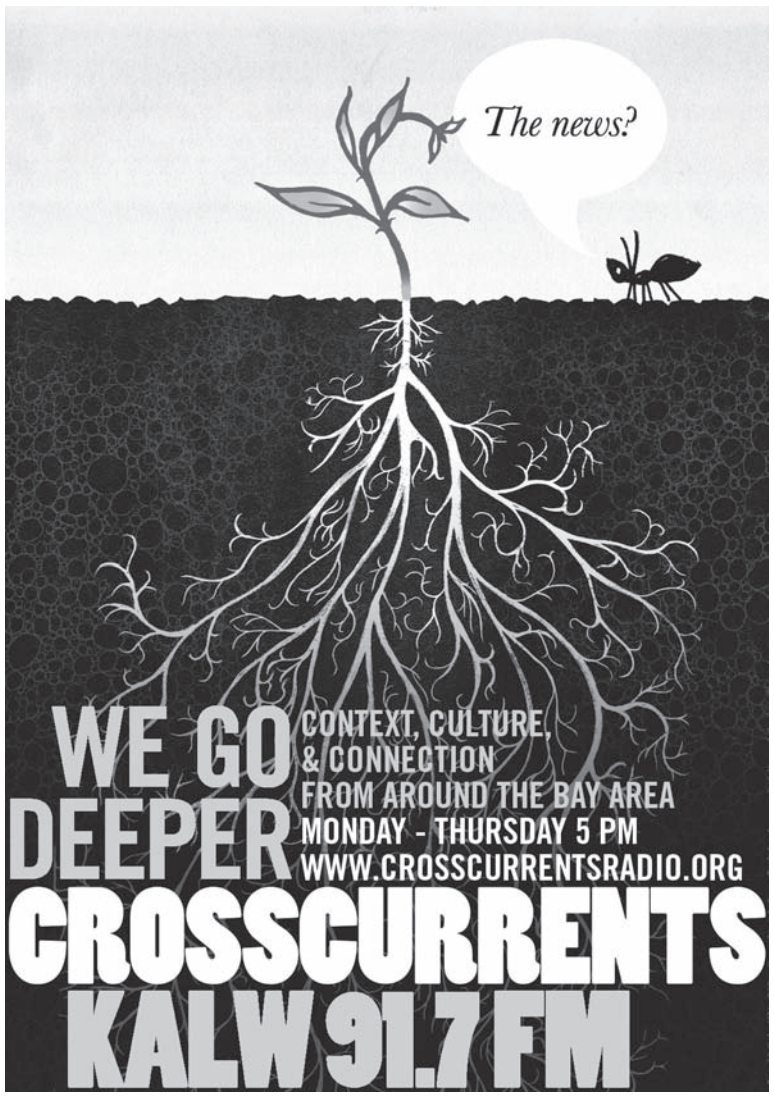
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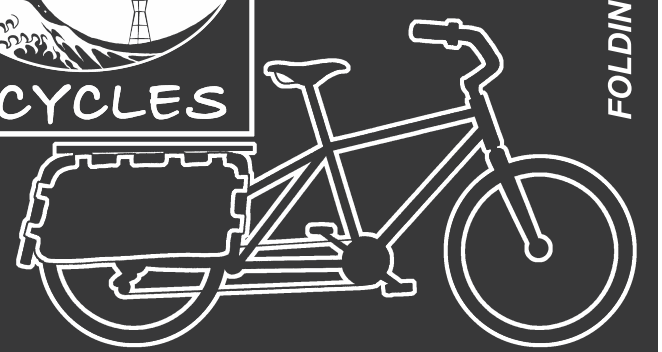
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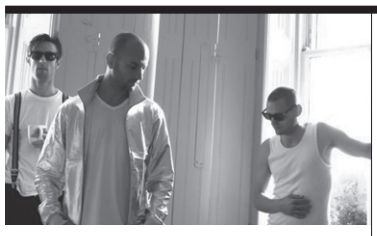
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Complete events, alerts, and music listings, SFBG TV, Hotlist, comments, and so much more!

IN THE BLOGS
Pixel Vision More great holiday shopping suggestions! Plus: holiday events, Street Threads, New Belgium Brewery tour
Noise Clubfeet love, Horse Meat Disco, Blipswitch overload, Lesbian Podcast
Politics David Campos swears in, possible Blue Angels catastrophe, throwing money at Muni

Breaking ground

The Transbay Terminal project moves forward — without funding for its rail component

By Steven T. Jones
› steve@sfbg.com

The long-awaited process of rebuilding the Transbay Terminal formally begins Dec. 10 with a groundbreaking ceremony led by Mayor Gavin Newsom. But the agency pushing the project is still a long way from finding the money to build the project's voter-mandated centerpiece: a high-speed rail and Caltrain station.

Even as the Transbay Joint Powers Authority embarks on the fully funded, $1.2 billion first phase of the project — which includes building a temporary bus station, demolishing the current building, and rebuilding the 1 million-square-foot transit hub by 2014 — the agency still hasn't included the crucial $300 million "train box" in its plans.

Transportation planners say the train box, which is essentially the shell structure in which the train station would be built during the project's second phase, is very important both logistically and financially (doing it later could be very expensive and disruptive to the station's operation), particularly since the TJPA has secured little of the $3 billion needed for phase two.

"It would be a misuse of taxpayer money not to build the train box now," Dave Snyder, transportation policy director for the San Francisco Planning and Urban Research Association, told the *Guardian*. "The most urgent thing now is to make sure the train box is built as part of phase one."

"We are working hard to identify the funding for the train box in phase one," TJPA executive director Maria Ayerdi-Kaplan told the *Guardian*. "It's more expensive to build it later."

But that source must be found by spring to be included in construction contracts.

Critics have questioned whether the trains will ever arrive at Transbay Terminal's downtown location, and those doubts grew in recent weeks after Judge Quentin Kopp, the California High Speed Rail Authority chair, publicly suggested that the existing Caltrain station at Fourth and Townsend streets would be a fine high-speed rail terminus and that tunneling the final 1.4 miles to Transbay might not be worth the money (see "High speed derailment?", SFBG Politics blog, 11/18/08).

Kopp's comments were prompted by premature TJPA efforts to secure funding guarantees from the $10 billion in high-speed rail bond money approved by voters Nov. 4 and by his concerns about how the project is being managed by Ayerdi-Kaplan and the high-priced public relations firm she relies on, Singer & Associates.

That rift, its lingering aftermath, and the failure of the TJPA to identify funding for Transbay Terminal's rail components have rattled those who see the project as the linchpin for the region's transportation system.

"I don't think it works with the rail terminal at the current Caltrain station at Fourth and Townsend," Snyder said. "The access to downtown just isn't good enough. The trains have to come downtown."

The Transbay Terminal was built in 1939 as the truly multimodal facility that supporters want it to become again. It received both buses and the commuter trains that traveled along the lower deck of the Bay Bridge until the bridge was converted to handle cars alone in 1959. At its peak at the end of World War II, 26 million passengers used the station annually, but those numbers dropped off precipitously as private automobile use increased.

The neighborhood around the terminal at First and Mission streets deteriorated and became a redevelopment district full of dormant public land, which the state turned over to facilitate development activity that includes the terminal rebuild (with a rooftop park), a neighborhood of 2,600 new homes (35 percent of which are required to be affordable), and a series of towering office buildings (including the tallest one on the West Coast).

CONTINUES ON PAGE 13 ››



A hideous high-rise is the price of a new Transbay Terminal.



ALERTS

By Katie Baker
› alerts@sfbg.com

THURSDAY, DECEMBER 11

And marriage for all
The San Francisco LGBT community center is charting a path toward marriage equality that goes beyond blaming people who voted in favor of Proposition 8. Learn more about the campaign and join in the effort at a campaign kickoff party, followed by a holiday cocktail reception. Free cocktails and equality — what else could you wish for this holiday season?
6–8 p.m., free
SF LGBT Community Center
1800 Market, SF
www.andmarriage4all.org

Bring your toys
Give, and you shall receive. This Thursday, stop by the Mars Bar with an unwrapped toy and pay no cover for the 10th annual HoHoHo Toy Drive. The dance/drink benefit helps kids in the Tenderloin After- School Program and Potrero Hill Recreation Center.
8:00 p.m.–2:00 a.m.
Mars Bar and Cafe
798 Brannan, SF
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SATURDAY, DECEMBER 13

Warm up
Every month, the award-winning literary erotica series Femina Potens heats up the Castro District with SIZZLE, a program that connects emerging local writers, spoken word artists, and performers with internationally acclaimed queer and erotic authors. If you're so inclined, you can even step up during the open mic portion and tell some steamy tales of your own. This month, Femina Potens focuses on the relationship between sex and religion. Expect wine, dessert, stimulating discussion, a "religiously inspired suspension" act by Madison Young, and performances by Meliza Bañales, Raina Bird, and Bast.
7:30 p.m., $10–$15 sliding scale ($5 open mic performers) including food and wine
Femina Potens Gallery
2199 Market, SF
(415) 864-1558

Small wonders
Need help shopping for the art-lover in your life? Check out Little Wonders, Fabric8's group art show featuring small, reasonably priced works by established and up-and-coming artists like Reuben Rude, Ursula Young, and Phoneticontrol. Nothing costs more than $100, so stop by their holiday reception and participate in two of the season's most important activities: shopping and partying.
Fabric8
7–10 p.m.
3318 22nd St., SF
(415) 647-5888

SUNDAY, DECEMBER 14

Beauty and the beast
Leave all societal notions of beauty and gender behind at FP Edge's "Beauties" exhibit, artist Julie Sutherland's celebration of alternative femininity. In her linocut prints, Sutherland attempts to dissolve traditional stereotypes of beauty by adding facial hair and other "masculine" features to the faces of historic female icons like Marilyn Monroe and Clara Bow. The opening reception will be held at Black and Blue Tattoo, a women-owned and gender-inclusive tattoo studio.
7–9 p.m.
Black and Blue Tattoo
381 Guerrero, SF
(415) 626-0770

Health for everyone
Single Payer Now, a grassroots volunteer group that advocates for healthcare without the involvement of private insurance companies, is spearheading a campaign called Universal Healthcare Minus the Insurance Industry. Join them — along with groups like the California Universal Health Care Education Project — for a potluck dinner and discover how you can help campaign for universal healthcare. State Sen. Mark Leno, the principal author of SB 840 (which Gov. Schwarzenegger recently vetoed), will lead a discussion on the best steps we can take to ensure universal health care for everyone.
3–5 p.m.
St. Mary's Cathedral
1111 Gough, SF
(415) 695-7891
dbechler@value.net

Ice age
It's Antarctica season at the Exploratorium. Come see Ann Aghion's *Ice People*, a documentary about geologists working in the remote depths of Antarctica, then meet the scientists themselves directly afterward via Web cast. They'll answer questions about what it's like to be a research scientist in the coldest, driest place on earth, and cover topics from penguins to climate change.
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• Adjust Idle Speed (if applicable)
• Replace Transmission Fluid
• Replace Brake Fluid
• Replace Coolant
• Replace Axle Fluid (if applicable)
• Check and Adjust Engine Timing (if applicable)
• Check & Adjust Belts (if needed)
• Pressure Test Cooling System
• Inspect Hoses & Clamps
• Inspect Heating & Cooling System
• Service Battery & Connections
• Test Charging System
• Set Proper Tire Air Pressure
• Rotate Tires
• Adjust Steering Gear Box (if applicable)
• Inspect Front & Rear Brakes
• Clean & Adjust Rear Brakes (if applicable)
• Adjust Parking Brake (if needed)
• Inspect Calipers, Rotors & Drums
• Inspect Brake Lines & Hoses
• Check & Adjust Clutch (if applicable)
• Lubricate Hinges, Locks & Latches
• Check Fuel System Filters
• Inspect C.V. Boots & Drive Axles
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Terminal CONT»

Land sales expected to total $429 million are the single biggest funding source for phase one of the Transbay Terminal project, with the rest coming from state and federal funds, participating transit agencies such as AC Transit, a loan that will be repaid by increased property taxes, and increases in the sales tax and bridge tolls that were dedicated to the project by past ballot measures.

The prospects of bringing trains into the terminal seemed to rely on the high-speed rail project, which Kopp instigated as a legislator in the mid-'90s. Since then, the project has been studied and certified, with its documents explicitly spelling out how trains will travel from Transbay Terminal to Los Angeles Union Station in about two hours and 38 minutes.

> "You have to believe in what you're working on, you have to believe it's going to happen."
>
> JTPA executive director Maria Ayerdi-Kaplan

After years of delays in bringing the $9.9 billion high-speed rail bond measure to the ballot, Proposition 1A was narrowly approved by voters Nov. 4. The TJPA immediately asked CHSRA for priority funding and was rebuffed by Kopp, who on Nov. 13 wrote, "Please do not attempt to secure California High Speed Rail Project funds to defray the enormous cost of the 1.4 mile 'downtown rail extension.' Such effort will not be welcomed by me."

In comments to both the *Guardian* and the *San Francisco Chronicle*, Kopp raised questions about wasteful spending at TJPA, the leadership of Ayerdi-Kaplan (who has met with Kopp and CHSRA director Mehdi Morshed just once), and the TJPA's use of Singer and Associates, whose multiyear contract of up to $900,000 calls for paying the TJPA's main contact, Adam Alberti, $350 per hour. "We don't have a PR person deflecting media inquiries," Kopp said of his agency.

Ayerdi-Kaplan, who had little transit or executive experience before being appointed to the post at the urging of then–mayor Willie Brown, met with the *Guardian* editorial board last week and glossed over her past inaccessibility and conflicts with Kopp, saying the project is on track, she's engaged with it, and she's confident of its success.

"We have raised over $2 billion for the project and have a fully funded phase one. We're still working on identifying the funding for the rail," Ayerdi-Kaplan said. TJPA has developed a list of possible funding sources, the biggest item being $600 million from the CHSRA.

She admitted that she hasn't personally tried to contact Kopp about the funding request or worked to develop a good relationship with him or his agency, both of which Kopp has criticized. "At some point, we are going to sit down and talk," Ayerdi-Kaplan said.

She said there's strong public support for the project. "We take a very positive approach," she told us. "You have to believe in what you're working on, you have to believe it's going to happen — as anything in life: you have believe your relationships are going to work, that your business is going to work, that your project is going to happen — or you have no business doing it," she said. Ayerdi-Kaplan said the project is fully certified and just waiting for funding, which should make it attractive to increased infrastructure spending proposed by President-elect Barack Obama. "There's a lot of things that are in the works immediately with his economic stimulus package," she said.

Alberti said he has reached out to Morshed and received assurances that the CHSRA is still planning to use Transbay Terminal, something Morshed also confirmed for the *Guardian* — but with some hedging.

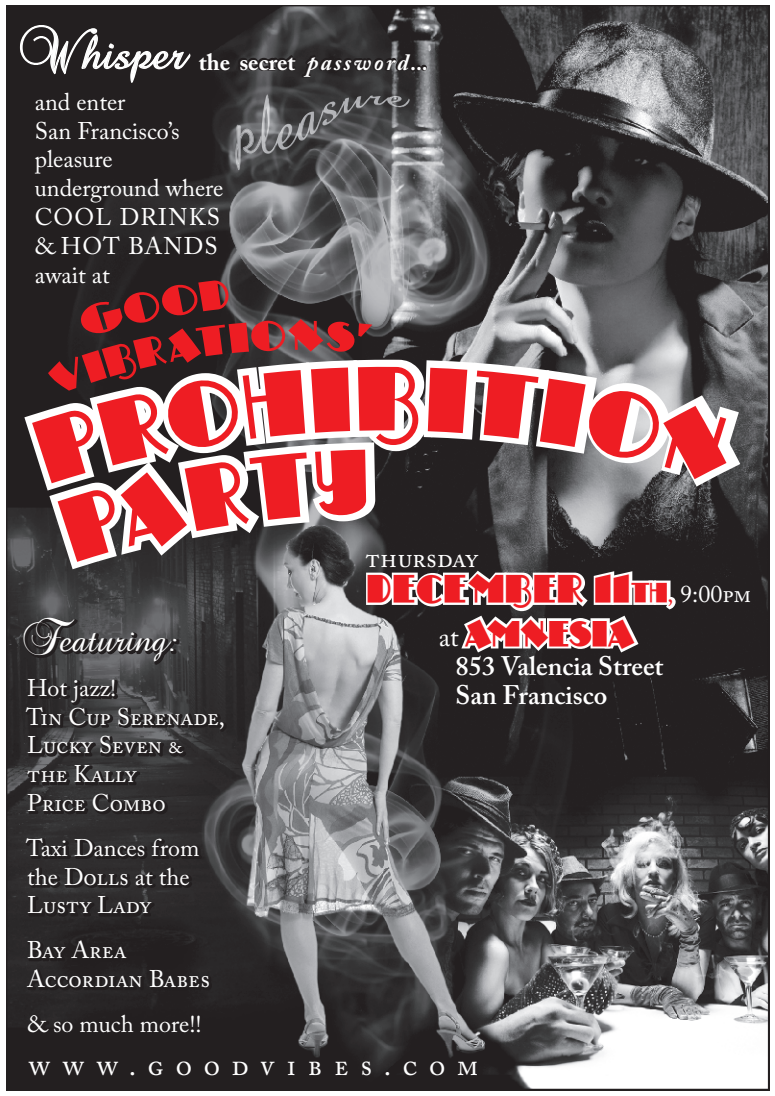
"Transbay Terminal is our terminal station in San Francisco as of now, based on our environmental documents," Morshed told the *Guardian*. Yet he said the authority is beginning more project-specific environmental studies, "and part of the requirements of environmental analysis is we need to look at all options."

Kopp said it's unlikely that the Transbay Terminal — or any other project — will get a commitment for bond money soon: "We're not going to be spending money or making funding commitments for years." SFBG











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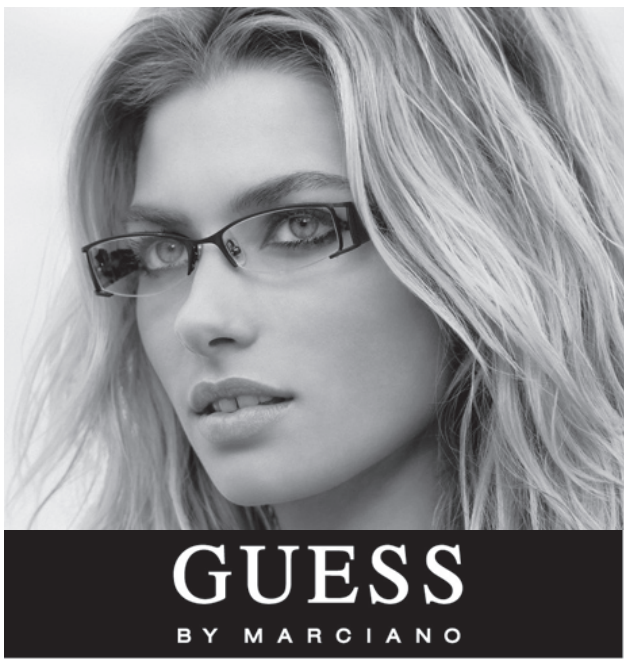
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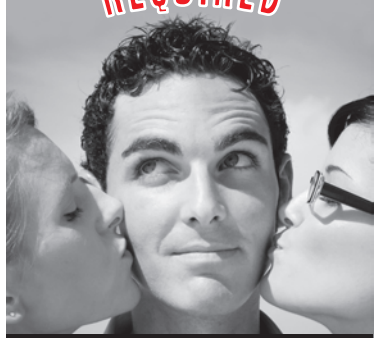
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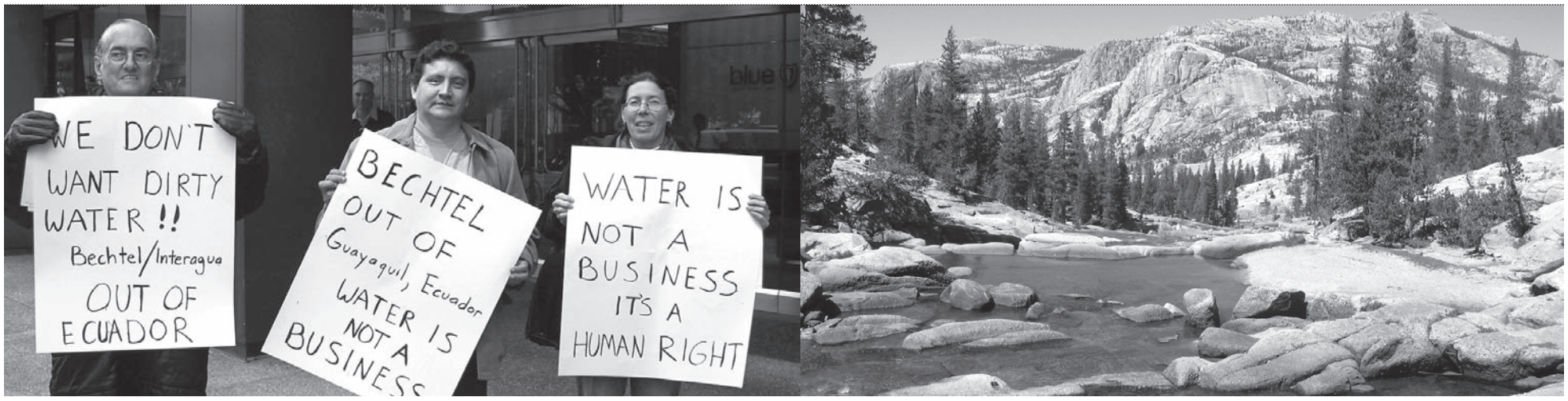
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Why is Bechtel afraid to meet with these people (left)? The Tuolumne River (right) is a rare success story, thanks to public control.

LEFT PHOTO BY FOOD AND WATER WATCH; RIGHT PHOTO COURTESY OF THE TUOLUMNE RIVER TRUST

Tap dreams

Who controls what we drink? Corporate water comes to (and from) San Francisco

By Amanda Witherell
› amanda@sfbg.com

On Dec. 2 two water conferences were held in San Francisco, attended by very different groups of people.

Downtown, in a room deep within the Hyatt Regency hotel, executives from PepsiCo, Dean Foods, GE, ConAgra, and other major companies gathered for the Corporate Water Footprinting Conference. The agenda that the conference made public included a presentation by Nestlé on assessing water-related risks in communities, Coca-Cola's aggressive environmental water-neutrality goal, and MillerCoors plan to use less water to make more beer.

But what these giant corporations, which are seeking to control more and more of the world's water, really discussed the public will never know. Only four media representatives were permitted to attend — all from obscure trade journals not trafficked by the typical reader — and both the *Guardian* and the *San Francisco Chronicle* were denied media passes.

The event was sponsored by IBM, and tickets were $1,500 — out of reach for many citizens and environmentalists who might have liked to attend.

And why might people take such a keen interest in the kind of corporate conference that probably occurs routinely in cities throughout the world?

Because there's almost universal agreement that the world is in a water crisis — and that big businesses see a huge opportunity in the privatization of water.

Only one half of 1 percent of all the water in the world is freshwater. Of that, about half is already polluted. Although water is a $425 billion industry worldwide — ranking just behind electricity and oil — one in six people still don't have access to a clean, safe glass of it. If the pace of use and abuse remains, the 1.2 billion people living in water-stressed areas will balloon to more than 3 billion by 2030.

That includes California. On June 4, Gov. Arnold Schwarzenegger declared a statewide drought after two lackluster seasons of Sierra snowfall. Scientists are predicting the same this winter. You can see how the state is mishandling the issue by looking at some recent legislation. Schwarzenegger and Sen. Dianne Feinstein have proposed a $9.3 billion bond to build more dams, canals, and infrastructure. At the same time, the governor vetoed a bill that would have required bottled water companies to report how much water they're actually drawing out of the ground.

In that context, while the big privatizers were hobnobbing at the Hyatt, activists were attending a very different event, the "Anti-Corporate Water Conference," held at the Mission Cultural Center. It was free and open to the public and the media. More than 100 people gathered to hear a cadre of international organizations share information on how to keep this basic human right — water — in the hands of people.

Speakers included Wenonah Hauter, director of Washington, DC-based Food and Water Watch; Amit Srivastava of Global Resistance, a group that works to expose international injustices by Coca-Cola; Mark Franco, head of the Winnemem Wintu Tribe, which lives among water bottling plants near Mount Shasta; and Mateo Nube, a native of La Paz, Bolivia, and the director of Movement Generation Justice and Ecology Project.

Nube spoke about water as a commons, requiring stewardship, justice, and democracy. "We're literally running out of water. Unless we change the way we manage, distribute, and consume water, we're going to have a real crisis on our hands," he said. Nube's remarks tied together the tensions of control and revolt, democracy and privatization, ecological balance and human need — all enormous issues, all related to water and water scarcity, which the Worldwatch Institute has called "the most underappreciated global environmental challenge of our time."

BASIC NEED, INFINITE MARKET

Water is a basic human need, perhaps even more important than clean air, food, and shelter. People will never strike against water and stop drinking.

And that means, from a capitalistic point of view, it's a perfect, nearly infinite market. "As water analysts note, water is hot not only because of the growing need for clean water but because demand is never affected by inflation, recession, interest rates or changing tastes," wrote Maude Barlow in her 2007 book *Blue Covenant*.

If scarcity drives price, anyone with a stake in the water industry stands to gain from an increasingly water-stressed world. As Barlow also reported, "In 1990, about 51 million people got their water from private companies, according to water analysts. That figure is now more than 300 million." By controlling the resource and choosing when and if they engage with the public it allows some of the biggest water abusers to set the terms of a critical ongoing debate.

The fact that humans need water raises important questions: should water be classified as a basic human right available to everyone? Is water part of the commons? If so, should corporations be allowed to control the taps or bottle it, mark up the price, and sell it for profit?

Not much polling has been done on people's opinions of water, but during 35 informal on-the-street interviews conducted by the *Guardian*, 31 people said it is a basic human right. The other four said it was subject to the laws of supply and demand.

This week marks the 60th anniversary of the United Nations Universal Declaration on Human Rights, and Barlow, who has been appointed special advisor on water to the UN, will be addressing the General Assembly on the fact that water is still missing from the original 30 Articles.

"The reason that water was not included in the original 30 Articles in the Universal Declaration of Human Rights is that no one at that time could conceive there would be a problem with water," Barlow told the *Guardian*. "It's only in the last 10 years that the concept of water as a human right has come to the fore."

The problem has its roots in the inherent conflict between conservation and profit. Saving water is relatively cheap, but there's no money to be made by eliminating waste. Developing expensive new water sources, though, is a potential private gold mine.

As Barlow points out in her book, technology is becoming an integrated part of the solution to the water crisis. Desalination plants, water recycling facilities, and nanotechnology are all being thrown at the problem — in some cases before a full assessment of use and abuse has occurred.

While technological solutions may be warranted in some places, Barlow worries that relying on them bypasses any true attempts at efficiency and conservation. "I'm not going to say there's no place for water cleanup," she told the *Guardian*. "What I'm concerned about is we're going to put all the eggs in the cleanup basket and not nearly enough in the conservation and source protection basket. What I'm concerned about is the idea that technology will fix it. Meanwhile, don't stop polluting, don't stop the over-extraction, allow the commercial abuse of water, allow the agricultural abuse of water because what the heck, there's tons of money to be made cleaning it up. I think that's the wrong way of coming at it."

The technological fix is one way the state's water crisis may slowly seep into private sector control, and a couple of examples show what can happen when private companies don't play nice with the public, how citizens constantly battle with state agencies to enforce regulations, and how the public process could and should be honored.

GET THE SALT OUT

In theory, California has plenty of water — its 700 miles of coastline border the giant reservoir known as the Pacific Ocean. But humans can't drink salt water — and some companies see a nice industrial niche in that dilemma. Build a plant that takes out the salt, and suddenly there's plenty for all.

Several small desalination facilities already exist throughout the state, mostly cleaning water reservoirs brined by agriculture. But another 30 desalination plants have been proposed for the coast as a way to deal with future water shortages.

One is in Carlsbad, near San Diego, where Poseidon Resources is constructing the only large-scale desalination plant that the state has permitted to date. It's a 10-year-old project that, so far, doesn't even have a pipe in the ground.

Despite Poseidon's ability to grease the wheels with local officials, the facility is controversial. It sits next to a fossil-fuel burning peaker power plant, and will be desalinating the power plant's discharge water, thus shielding its negative environmental impacts by claiming its the power plant that's sucking up seawater and damaging marine life — the desalina-

CONTINUES ON PAGE 16 ››

Water CONT»

tion plant is just making use of the wasted water.

That argument doesn't sit well with Joe Geever of the Surfrider Foundation, who pointed out that part of the power plant is scheduled for a retrofit to air-cooling, and talk is of a potential state ban on using water for this type of cooling system. There are other more environmentally benign seawater extractions, he said, like drilling and capturing subsurface sources, that the desalination plant could have used.

Mostly, he contends, the plant subverts conservation. "Per capita consumption of water in San Diego is much higher than other places," he said. "In southern California we waste an enormous amount of water on growing grass. There's a lot to be saved."

Poseidon, a private company, is footing the bill for the plant's construction, but the financing scheme is predicated on a future increase in the cost of water. As Poseidon's Scott Maloni explained to the *Guardian*, the contract with the San Diego Water Authority states that the cost of desalinated water can never be more than the cost of imported water. It can, however, walk in lock-step with it — and by all accounts the price to pipe water to sunny southern California is going to increase. Maloni said his company was taking an initial loss but would start paying itself back as imported water costs increase. Eventually rates will be set halfway between the real cost of desalinated water and the higher cost of imported water.

What kinds of guarantees are there that this will happen? Nobody knows. "They'll say anything, but when it comes to showing you a contract, we've never seen anything," said Adam Scow of Food and Water Watch. "There's a lack of regulation with a private company controlling the water."

The plant now has no less than three lawsuits hanging over it, all filed with state agencies in charge of permitting and oversight — the Coastal Commission, the State Lands Commission, and the San Diego Regional Water Quality Control Board. All basically contend that the state didn't do enough to require Poseidon to implement the most environmentally sound technology that's least harmful to marine organisms, as required by state law.

Geever stresses that desalination is an energy-intensive way to get water. "Every gallon of water you conserve is energy conserved," he said. "Not only could San Diego do more conservation, but they don't recycle any wastewater to potable water standards. That's much less energy intensive."

Poseidon counters by saying that it invested $60 million in energy efficiency measures for the plant and will be installing solar panels on the roof. Perhaps most telling is that the company sees itself as vending reliability. "It's not the current cost of water the San Diego Water Authority is concerned about, but the future cost for an acre-foot," Maloni said. "There's a dollar figure you can put on reliability. Public agencies are willing to pay us a little more for that."

Which gets back to a comment Barlow made about capitalizing on crisis. "We are frightened half to death and everyone who looks at it, right-wing or left-wing, sees that. ... They use the crisis to say we have no alternative except to go into massive desalination plants."

And, as Peter Gleick, president of the Pacific Institute pointed out, San Diego wasn't calling for proposals to bring it more water. "Poseidon wanted to build a desalination plant and it came to San Diego. That's one way to do it. The other way is for a municipality to say we want a desalination plant, we're opening it up to bids, let's have a competition. That didn't happen, and instead we have one contractor."

Geever added, "Poseidon has been really successful at lobbying politicians and convincing regulators to give them permits."

Which points to one of the chronic ills of managing water systems, particularly in California where water has always been political. "In the 20th century decisions about water were made by white males in back rooms," said Gleick. "It solved a lot of problems, but it led to a lot of environmental problems. The days when water decisions made in back rooms should be over. And they aren't over, and that's part of the problem."

DELTA BLUES

Nowhere is that more obvious than the delta, where the state's two most prominent rivers — the Sacramento and the San Joaquin — meet the Pacific Ocean just north of San Francisco. It's ground zero for one of the most charged political fights in the state.

Two-thirds of California's water comes from the delta. About 80 percent of it goes to cropland, watering about half of the state's $35 billion agricultural industry, much of it through historic water rights that have been granted to a small lobby of powerful growers who sell their surplus rights for profit. Another 18 percent goes to urban water needs, and — in spite of the fact that this is the largest estuary on the west coast of North and South America — only 2 percent of the water remains for natural environmental flows.

Delta issues are legion and begin at the headwaters of the Sacramento River, near Mount Shasta, a land Mark Franco describes as an Eden. "The deer, salmon, and acorns that we eat — everything that we need is there," Franco told the *Guardian*. "It's such a beautiful place. Now they're drying it, that Eden."

Franco is head of the Winnemem Wintu, or "little water people" tribe, and is fighting the first phase of water diversions from the Sacramento River, 200 miles north of the capitol where companies like Coca-Cola, Crystal Geyser, and now, potentially, Nestlé, pump millions of gallons a year into small plastic bottles and ship it around the country to sell in groceries and convenience stores.

"Here in the US, people have become soft. They've become so used to just having things directly handed to them that they no longer understand where their water comes from," he said at the anti-corporate water conference. "Realize this: those springs on Mount Shasta are not an infinite supply of water."

After the Sacramento feeds the bottled-water companies, what remains wends its way south, with more diverted directly to farmers and into the State Water Project, which pipes it to drier southern regions. What's left empties into the delta.

A lack of fresh water, flagging environmental preservation, increasing agricultural needs, and leveed island communities that are seismically unsafe and sinking, all mean the delta is failing as an ecosystem, and has been for some time. Chinook salmon and delta smelt populations are collapsing to such an extent that court orders have halted a percentage of water diversions and salmon fisherman were forced to dock their boats this year. Levees are crumbling, causing islands to flood and raising ire among landowners. Farmers with historic water rights are fiercely protective of them, while environmentalists are lobbying them to use more conservation and efficiency.

Nearly all stakeholders agree that the status quo won't hold.

The challenge is finding a solution. Ending exports seems impossible, limiting them means massive investments in other resources. No one agrees on what will really save the endangered salmon and smelt or improve conditions for the 700 other native plants and animals.

In 2006, the governor convened a seven-member Delta Vision Blue Ribbon Task Force, which released a strategic plan in October calling for balancing co-equal goals of ecological restoration and water reliability.

The plan also specifically recommended a dual conveyance system similar to what was proposed in a study by the Public Policy Institute of California. It combines some through-delta pumping with a peripheral canal around the delta. PPIC crunched the numbers and determined that the canal was economically better than any of the four options they had weighed.



Tribal activist Mark Franco warns that the springs at Mount Shasta are not an infinite water source.

GUARDIAN PHOTO BY LUKE THOMAS

The peripheral canal idea isn't new, but it's been controversial since it was first proposed almost three decades ago. The plan was ushered by then-Gov. Jerry Brown, but defeated by voters in 1982 after a major organizing effort by environmentalists. (Whether voters will cast ballots on it this time remains to be seen, though the Attorney General's Office, now headed by Brown, has counseled the Department of Water Resources, which is charged with implementing whatever plan is decided upon, that a vote of the people isn't required.)

Shortly after its release in July, the PPIC report was criticized by five elected Congressional Democrats — Reps. George Miller, Ellen Tauscher, Doris Matsui, Mike Thompson, and Jerry McNerney. "The PPIC report should not be used to ignore the many things that can be done today to restore Delta health, including providing necessary fish flows, undertaking critical ecosystem restoration projects, and making major investments in water recycling and improved conservation measures," Miller said.

Numbers used by the PPIC report have also been criticized by Jeffrey Michael, a business professor at the University of the Pacific in Stockton. In an analysis of PPIC's work, Michael said the group had used inflated population figures, as well as high costs for desalinated and recycled water, therefore resulting in a report that made it look like it was too expensive to end delta exports altogether and replace them with other water sources.

The PPIC said the state's population would be 65 million by 2050, that desalinated water costs $2,072 per acre-foot, and recycled water goes for $1,480 per acre-foot — numbers that were scaled to 2008 dollars from 1995 figures. Michael contends that if the numbers were adjusted to reflect actual costs, the peripheral canal wouldn't look like such a sweet deal.

Maloni, of Poseidon Resources, said the desalinated water cost would be $950 per acre-foot for San Diego, including a $250 subsidy. A similar plant the company is hoping to construct in Huntington Beach will be about $50 more per acre foot.

When asked if $2,100 per acre-foot was a reasonable figure for desalinated water in California, Maloni said, "That's nuts."

What does all this illustrate? That even among a small cast of purported experts there's little consensus on several fundamental issues.

Adding more fuel to the fires of public skepticism is that a third of the funding for the PPIC report came from Stephen D. Bechtel Jr. — heir to the Bechtel Corp., which has come under tremendous criticism for its moves to privatize water around the world.

"That is very upsetting to us. They would stand to gain a lot with a contract to build a peripheral canal," said Barbara Barrigan-Parrilla of Restore the Delta.

PPIC's Ellen Hanak said the funding didn't affect their findings. "It's really much more linked to the fact that the foundation is really interested in the environment and water is a part of that."

Linda Strean, the PPIC's public affairs officer, told the *Guardian* that it was Bechtel himself who wrote the check, not the foundation. It's the first time Bechtel has given to PPIC.

But considering Bechtel's past performance managing water, it doesn't inspire much confidence.

BECHTEL'S BIG ADVENTURES

In April, César Cardenas Ramirez and César Augusto Parada, traveled from Guayaquil, Ecuador, to San Francisco. The two men were on a fact-finding mission: they wanted to know more about the company that owns Interagua, the company that is supposed to deliver the drinking water that only occasionally comes out of the taps in their homes.

CONTINUES ON PAGE 18 »»

WATER, BY THE NUMBERS

One-half of 1 percent of the world's water is fresh. [1]

Of that .5 percent, about 50 percent is polluted. [2]

One in 6 people don't have access to clean, safe water. [3]

Five food and beverage giants — Nestlé, Unilever, Coca-Cola, Anheuser Busch, and Groupe Danone — consume almost 575 billion liters of water per year, enough to satisfy the daily water needs of every person on the planet. [4]



The average human needs about 13 gallons of water each day for drinking, cooking, and sanitation. [5]



An average North American uses about 150 gallons of water each day. [6]



An average African: 1.5 gallons. [7]

An average San Franciscan: 72 gallons. [8]

The average Los Angeles resident: 122 gallons. [9]



About half the water used by a typical home goes for lawns, gardens, and pools. [10]

50 percent of US water comes from non-renewable groundwater. [11]

86 percent of Americans get their water from public water systems. [12]

80 percent of California's homes get water from public systems. [13]

The 20 percent of CA households receiving water from privately-owned systems pay an average of 20 percent more for it. [14]



Of the 4.5 billion people with access to clean drinking water worldwide, 15 percent are buying it from private water companies. [15]

It takes 3 liters of water to produce 1 liter of bottled water. [16]

Tests of 1,000 bottles of water spanning 103 brands revealed that about one-third contained some level of contamination. [17]

The bottled water industry is worth $60 billion a year. [18]

Water is the third biggest industry in the world, worth $425 billion, ranking just behind electricity and oil. [19]

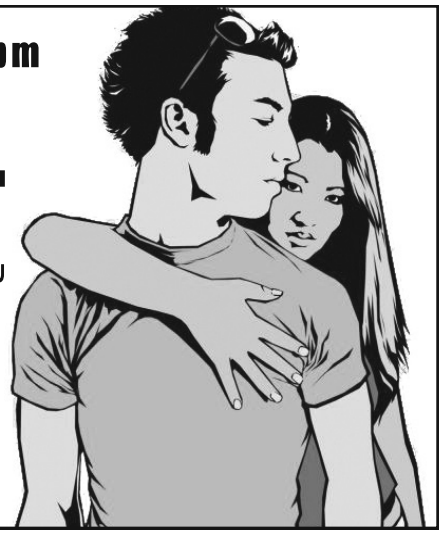


About 70 percent of CA's water lies north of Sacramento, but 80 percent of the demand is from the southern two-thirds of the state. [20]

[1] www.gwb.com.au/gwb/news/mai/water12.htm
[2] Maude Barlow, interview with SFBG
[3] foodandwaterwatch.org/world/latin-america/water-privatization/ecuador/bechtel-in-guayaquil-ecuador
[4] The Economist magazine
[5] www.ens-newswire.com/ens/mar2002/2002-03-22-01.asp
[6] www.canadians.org/water/publications/water%20commons/section4.html; environment.about.com/od/greenlivinginyourhome/a/laundry_soaps.htm
[7] montessori-amman-imman-project.blogspot.com/2008/01/in-news-interview-with-ari-ane-kirtley.html; answers.yahoo.com/question/index?qid=20080304195801AAnrv4Y
[8] sfwater.org/mto_main.cfm/MC_ID/13/MSC_ID/168/MTO_ID/355
[9] www.nwf.org/nationalwildlife/article.cfm?articleId=928&issueId=68
[10] American Water Works Assosiation
[11] www.canadians.org/integratethis/water/2008/May-28.html
[12] www.foodandwaterwatch.org/water/private-vs-public
[13] California Public Utilities Commission
[14] Black and Veatch's 2006 California Water Rate Survey
[15] www.canadians.org/water/publications/water%20commons/section2.html
[16] www.pacinst.org/topics/water_and_sustainability/bottled_water/bottled_water_and_energy.html
[17] Natural Resources Defense Council study, "Pure water or pure hype?" (1999)
[18] www.bottlemania.net/excerpt.html
[19] www.timesonline.co.uk/tol/money/article4086457.ece; thegreenblog.leedphilly.com
[20] www.energy.ca.gov/2005publications/CEC-700-2005-011/CEC-700-2005-011-SF.PDF

Ricky Angel and Katie Baker assisted with research for this article.

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the BIG DEAL
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Water CONT»

One of the first things they discovered is that 50 Beale St. doesn't necessarily advertise itself as the home of Bechtel — one of the world's largest private corporations, with global construction and infrastructure contracts amounting to billions of dollars annually.

In Guayaquil, water service has been problematic for decades. During the 1990s the country received a loan from the Inter-American Development Bank to improve basic infrastructure. The money was given directly to the government, but like many World Bank and International Monetary Fund loans granted throughout Latin America at the time, it was predicated on an eventual privatization of the water service contract.

The money helped — water conditions improved, and the city seemed to be on track to bring service to outlying areas. But in 2000, the city, abiding by the loan conditions, requested bids to run the water and sewage systems. No bids were received. Leaders scaled back provisions that kept some control in the hands of the government, and they got one response. In 2001, Interagua, a company owned by Bechtel, took over water service.

"Since the contract, nobody has been able to drink the tap water," Cardenas, who represents the Citizen's Observatory for Public Services, a watchdog group formed in Guayaquil to monitor the water contract between the government and Interagua, told the *Guardian*. "Prior to the contract you could drink the tap water, although there were some sections of the city where the plumbing was old and inadequate."

Even though Interagua is managing a public service, because it's a private company, information about its exact responsibilities have been elusive. The Observatory does know that Interagua pays nothing for the water it draws from the local river, is guaranteed a 17 percent rate of return, and that it has a minimum mandate to expand service. What's also known is its citizens' experience — during the first six months of the contract, some rates were increased 180 percent.

Bechtel's SF office refused to meet with the two men or answer their phone calls, e-mails, and letters, which highlights the inherent problem with corporate control of water — a lack of accountability. Bechtel didn't answer any of the *Guardian*'s detailed questions regarding the Interagua contract, and only provided a three-page letter originally drafted to the World Bank in December 2007, that paints a rosy scene of productivity and accomplishment in Guayaquil.

"At present, over 2.1 million residents of Guayaquil (84 percent of the population) are connected to the municipal potable water system, and more than 90 percent of the customers have 24-hour per day, uninterrupted service." The letter goes on to state that coverage is expanding with new connections, water quality meets public health standards, prices have decreased, and procedures are in place to help customers who have higher than average bills.

"There are things that have improved, yes," said Emily Joiner, who spent last summer in Ecuador and is author of the book *Murky Waters*, a history of water issues in Guayaquil published by the Observatory in 2007. But the bottom line is that citizens pay for the service, but they can't drink the water.

"You still don't drink the water anywhere in the city at any time," said Joiner. People buy bottled water or boil it. "Bottled water is expensive, as a percentage of income," she said.

Whereas water service was previously priced more like a progressive income tax, with the lowest consumers paying the lowest rates, Interagua has flattened out the rate structure and now big water consuming businesses are paying the same as residents. "It's pricing some families out of the market," Joiner said. "It's great for business. It's not great for people who don't have enough water to bathe or wash their clothes."

The Observatory would like the water system turned back over to the government. The local authority, which once ran the water service and is now charged with overseeing Interagua, fined the company $1.5 million for not meeting goals for expanding service. According to Joiner, there's been no follow-up on whether the company is meeting those goals now.

The Observatory also filed complaints with the World Bank, which attempted a settlement, but, according to Joiner, representatives from Interagua refused to sit down at the same table as Cardenas. "The process stalled," Joiner said. "Interagua said the issue had become too politicized. César [Cardenas] has a reputation for rabble-rousing, and at the time he was lobbying for constitutional amendments outlawing privatization. Interagua considered it negotiating with a hostile party."

A new constitution was passed in September that does, in fact, outlaw privatization, but still allows existing contracts to be honored if they pass a government audit.

In the meantime, the local rumor is that Bechtel is arranging to sell Interagua to another company. Bechtel wouldn't confirm this, and no one could say more beyond what was reported in speculative articles in Guayaquil's local newspapers.

It wouldn't be the first time Bechtel bailed on an international water contract. In what was part of a massive privatization of a variety of Bolivia's national services, in 1996 the World Bank granted the city of Cochabamba a $14 million loan to improve water service for its 600,000 citizens. Like Ecuador, there were strings attached: a future privatization of the city's water service. It was sold to Aguas del Tunari, the sole bidder — also a subsidiary of Bechtel. Almost immediately rates increased by nearly 200 percent for some families. In January 2000, people stopped paying, started rallying, and the water war began.

Led by La Coordinadora for the Defense of Water and Life, organizers shut down the city, physically blockading roads and demanding the regional governor review the contract. The battle went on into February, resulting in injuries to 175 people and the death of one. Originally the government announced a rate rollback for six months, but the Bechtel contract remained. "The [Bechtel] contract was very hard to get a hold of," Omar Fernandez of the Coordinadora told Jim Schulz of the Democracy Center. "It was like a state secret." Once they did examine a copy of it, Bechtel's sweetheart deal for a guaranteed 16 percent profit was exposed and people demanded a full repeal.

Eventually, the residents got it, and though decent water service in Cochabamba is still elusive, the water war has become the poster child for successful grassroots activism.

"One of the most inspiring struggles around community control of water happened in Cochabamba, Bolivia, in the year 2000, when international corporation Bechtel — based here in San Francisco — privatized the municipal water system and hiked the water rates for citizens by 30 to 40 percent. Thankfully, there was a popular upsurge. It was a very bitter struggle and people succeeded in turning control back to public hands.

"This success changed the public debate in Bolivia," said Mateo Nube, a native of La Paz, Bolivia, who spoke at the anti-corporate water conference. "People said 'enough' to privatization, enough to corporate control. We need to seize control of our government."

You don't have to go to Bolivia to find water-privatization battles. In 2002, catching wind that the city of Stockton was on the brink of privatizing its water services, the Concerned Citizens Coalition rallied signatures for a ballot measure against the idea. Weeks before the vote, the Stockton City Council narrowly approved one of the west's largest water privatization deals — a 20-year, $600 million contract with OMI-Thames. The ballot measure still received 60 percent approval, and activists took the issue to court arguing there hadn't been a proper CEQA process. In January 2004, according to the Concerned Citizens Coalition Web site, "San Joaquin County Superior Court Judge Bob McNatt ruled in our favor — we won on all points. The judge ruled that privatizing, in and of itself, needed environmental review." The city appealed, but eventually dropped the suit and OMI walked away in March 2008.



Protestors complained that the Corporate Water Footprinting Conference was just greenwashing.

GUARDIAN PHOTO BY LUKE THOMAS

PUBLIC AGENCY, PUBLIC PROCESS

Bechtel also failed to hold on to a more local contract, a $45 million deal with the SFPUC to manage the first phase of its multibillion dollar Water System Improvement Project. After a 2001 story by the *Guardian* exposed Bechtel's exorbitant billing for services that resulted in few gains (see "Bechtel's $45 million screw job," 9/12/01), the contract was revoked by the Board of Supervisors and granted to Parsons, which runs it now.

Years later, in 2007, when the SFPUC released a draft of the Environmental Impact Report for the $4.4 billion project, massive public outcry arose against it. The plan outlined major seismic upgrades for miles of aging water infrastructure between San Francisco and Yosemite National Park, where the headwaters of the Tuolumne River are captured by a giant dam in Hetch Hetchy Valley and gravity-fed to the city. While the EIR projected little additional water use for San Franciscans, it called for diverting an additional 25 million gallons of water per day from the Tuolumne to meet the needs of 23 wholesale customers in San Mateo, Santa Clara, and Alameda counties.

The Pacific Institute and Tuolumne River Trust collaborated on a study showing that 100 percent of the anticipated water increases were for those wholesale customers — most of it for outdoor water use. The SFPUC hadn't factored in any increased conservation, efficiency, or recycling measures, nor had it independently questioned the growth numbers.

The EIR received upwards of 1,000 public comments, more than any other document ever generated by the SFPUC. Environmental groups rallied, writing editorials, flooding public meetings, and asserting a different vision of the Bay Area's water future and stewardship of its primary, pristine water resource.

And it worked. "We got about 95 percent of everything we wanted out of the WSIP process," said Jessie Raeder of the Tuolumne River Trust. "We do consider the WSIP a huge win for the environmental community ... because we were able to organize and get a seat at the table and discuss this with the PUC." She said the Bay Area Water Stewards, a coalition of environmental groups, met with the PUC nearly every month and slowly the initial additional river diversions were pared down to a possible 2 million gallons. Also, a cap has been placed on any diversions until 2018, which gives agencies time to implement conservation and efficiency measures.

The SFPUC feels positive about it, too. "We are really thrilled that the program EIR was approved by the Planning Commission, approved by the PUC, and not appealed," said spokesperson Tony Winnicker. He said there were really controversial elements and the trick was balancing the competing interests of wholesale customers and environmental groups. "It took a really hard-nosed look at our demand projections and what we could really do for conservation." He concedes there are still controversies, in particular over the Calaveras Dam, which the Alameda Creek Alliance opposes. "It would be hubris for us to say it's been a complete success."

"This is a process that would only occur through a public agency," Winnicker added.

"What we saw with the WSIP was a solution where everything was fully transparent," Raider added. "It was all a public process, and there was plenty of opportunity for public input."

Which is really what a public water utility should be doing. "When you're talking about public water, it isn't them, it's us," said Wenonah

Hauter, director of Food and Water Watch. "A public water system is only as good as the people involved with it."

DRINK LOCALLY

"This conference isn't a public event," organizer Andrew Slavin told the *Guardian* when we tried to gain admittance to the Corporate Water Footprinting Conference. While water activists rallied outside deriding the corporations inside for greenwashing their images, Slavin said that the fact that the conference wasn't open to the public proved that the corporations weren't trying to do environmental PR. "If they're trying to do greenwashing this isn't the place to do it. The aim is to try to share information."

Slavin pointed to representatives speaking from the Environmental Protection Agency, the SFPUC, and NGOs like the World Wildlife Fund. From an environmental perspective, if these companies are going to be using water, isn't it worth working with them to reduce their impacts?

"There are companies I call water hunters," explained Maude Barlow. "They destroy water to make their products and profit. Unfortunately, some of the companies that are leading this conference are bottled water companies. I don't know how you can become 'water neutral' if your life's work is draining aquifers."

Many water activists consider bottled water the low-hanging fruit as far as getting people to change behaviors. San Francisco banned the use of tax dollars to buy it, and the SFPUC has been promoting its pristine Hetch Hetchy tap water, gravity-fed from Yosemite National Park. "Bottled water companies are basically engaged in a multiyear campaign. Their marketing approach is you can't trust the tap, your public water isn't safe," Winnicker said.

Slavin said he thought it was weird to protest the conference, because the corporations are genuinely trying to avoid conflicts. He pointed to a company called Future 500 that has created a business out of mediating between corporations and communities. "It's hard for companies to speak to people so they use other companies to do it," Slavin said.

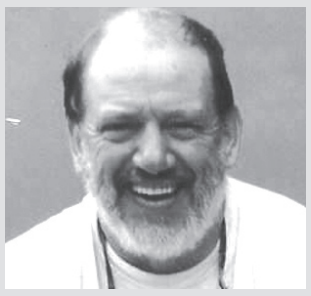
In fact, representatives from Future 500 appeared to be the only conference attendees who stepped outside to watch the protest.

"I think it's great," Erik Wohlgemuth of Future 500, said of the protest. "I think press should have been there. I think more of these voices should have been there. My personal view is they need to come up with some sort of reduced rate to allow these nonprofits to attend these kinds of conferences."

Jeremy Shute, a representative from global infrastructure company AECOM who was standing with Wohlgemuth, said, "There's a tremendous amount of research and thought going into these questions and it would be great if that knowledge could be shared."

But is that going to happen when private companies cite "proprietary interest" as a reason for not sharing more information about their businesses? Or when they don't have to abide by public records laws, leaving their contracts shielded from public scrutiny? Or when they refuse to answer calls from their constituencies and the media? In which case, should those advocates be in the same room as some of the biggest water users in the world? When pressed with the question, Slavin seemed stumped. "Why didn't we invite them?" he asked. Then, after a long, thoughtful pause, he said, "I don't know." SFBG

KIM GALE, THE WORLD'S NICEST GUY, 1941–2008



A celebration of the life of Jeremy Kimball (Kim) Gale, a colorful *Guardian* graphic artist who died Nov. 28, in Marin General Hospital of diabetes and renal disease, will be held at 5 p.m., Thursday, Dec. 11 at the Paper Mill Creek Saloon in Forest Knolls in Marin County. He was 67.

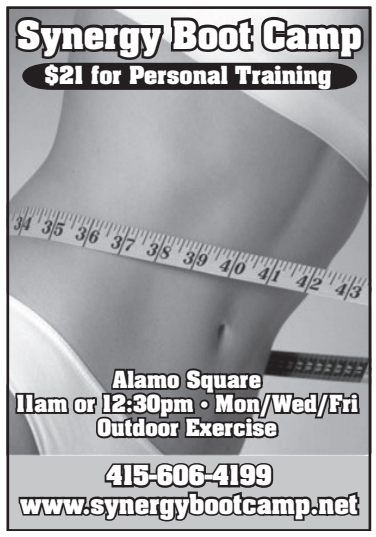
It is most fitting that Kim's memorial service will be held in a saloon. He loved the Paper Mill, he loved saloons, and he loved to attend and put on parties.

Kim was born in Portsmouth, N.H., and graduated from the New England School of Arts in Boston, then headed west and ended up in San Francisco in the mid-1960s. He soon made his way to the *Guardian* newspaper and our cramped little office at 1070 Bryant. There he found a home, fast friends, a cast of characters, his kind of leftist politics, a rollicking good time, and a perfect place for his free-spirited lifestyle.

He was also a talented graphic artist who could do everything from whipping out illustrations on deadline to designing front pages, to laying out and pasting up pages quickly, to keeping things flowing with professional casualness. Best of all, he could make sense out of and fit nicely into our often chaotic production department.

Through all the pressures of production and bartending, Kim was always the essence of affability and good humor. I never saw him get angry or raise his voice. He was, as we often remarked at the *Guardian*, "the world's nicest guy." **(Bruce B. Brugmann)**

Read a full obituary on the Bruce Blog at sfbg.com.









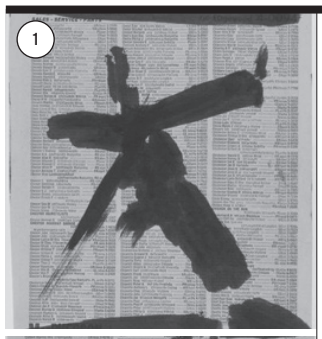


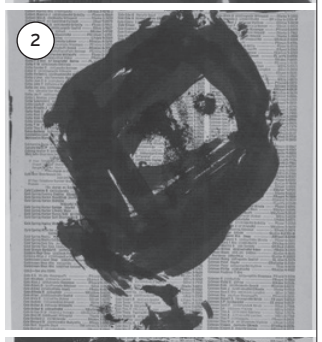


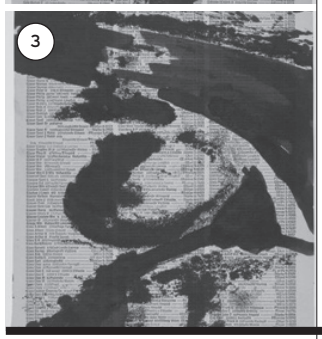


GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**

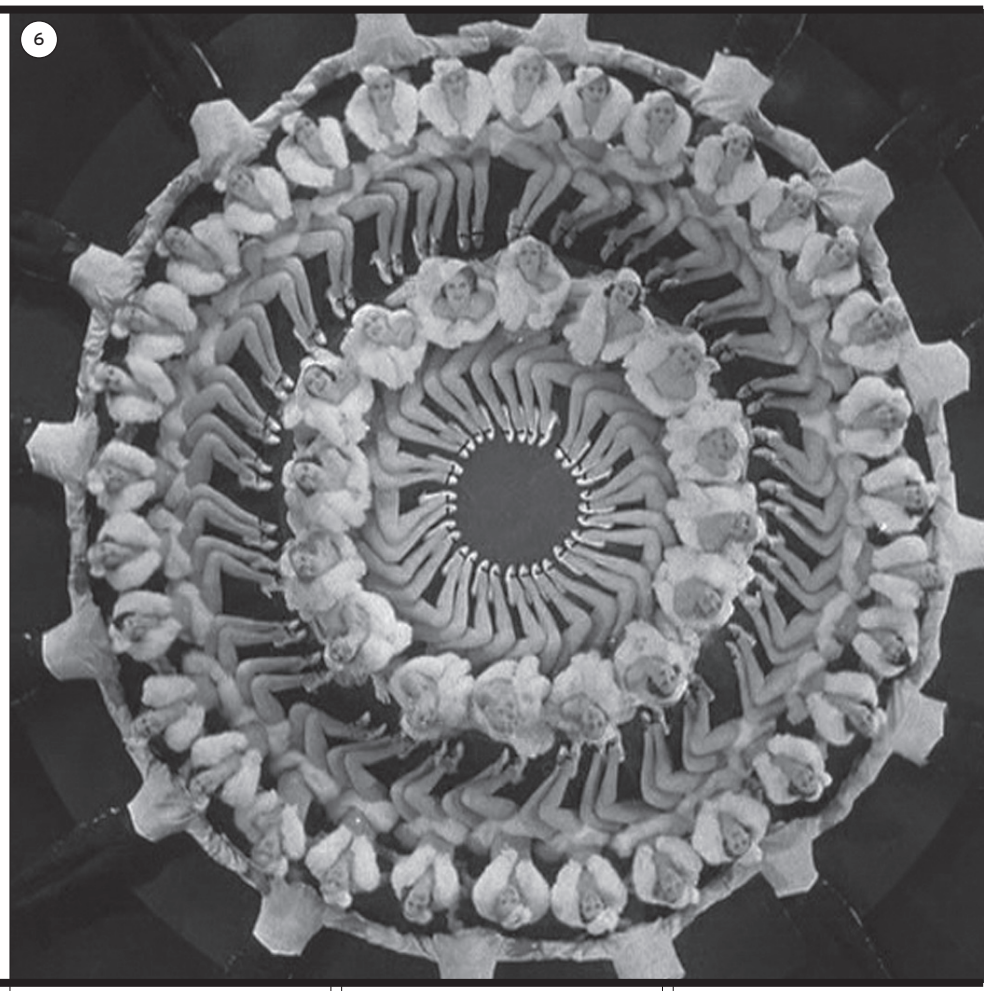












FRANZ

By Johnny Ray Huston
› johnny@sfbg.com

When Frank O'Hara wrote of "American type painting" in the introduction to his 1958 piece "Franz Kline Talking," he declared that the "Europeanization of our sensibilities has at last been exorcised as if by magic, an event of some violence which Henry James would have hailed as eagerly as Walt Whitman." The very canvas of some of Kline's paintings on view at Paul Thiebaud Gallery speak to this American quality — as a backdrop for what O'Hara deems the "individuality, daring, and grandeur" of his brushstrokes, Kline uses pages from a phone book.

Through Dec. 20, 2008
Paul Thiebaud Gallery
718 Columbus, SF
(415) 434-3055
www.paulthiebaudgallery.com

WEDNESDAY
DEC. 10

ART

"Passionate Struggle: Dynamics of San Francisco GLBT History"
Ever since that gull-darned *Milk* movie came out, random straight people have been congratulating me on *actually being gay* and telling me, often tipsily, about how they "really identify now with your daily struggle." I find this a) hilariously inappropriate, and b) somewhat akin to congratulating black people on Barack Obama's victory. Sweethearts, I live in San Francisco — my daily struggle mostly consists of trying not to die inside when I see what other gay people are wearing. Still, any awareness is probably good awareness, so up the empathy ante by visiting "Passionate Struggle," a display in the Castro District of some of the GLBT Historical Society's priceless treasures documenting the fight for equal rights. Divided into four sections — "People," "Places," "Politics," and "Pleasures" (what, no "Periwinkle") — the exhibit contains tons of enthralling photos and mementos from several decades of fierce carrying-on. It's also a taste of what it would be like to have a permanent queer history museum in the city. Somebody please fund that! **(Marke B.)**

Daily, 11 a.m.– 7 p.m., $3
499 Castro, SF
(415) 777-5455
www.glbthistory.org

THURSDAY
DEC. 11

MUSIC

San Serac
Baltimore has long been one of the last sanctuaries for the worryingly rare American mustache. It isn't just about John Waters' immortal, pencil-thin mouthbrow — many of B-More's greatest men wore lip ticklers, all of which helped define their lives. Thurgood Marshall sported his high and tight, indicative of his staunch moral fabric. Frank Zappa sported an iconic "imperial" 'stache, long and curly, to convey his feral, creative genius. Even Edgar Allen Poe — part-time Charm City resident, full-time literary genius — rocked a slightly uneven, elongated "toothbrush"-style flavor-saver. Get ready to add Nat Rabb to this impressive list. Under the moniker San Serac, he has released two brilliant LPs of synth-heavy, edgy electro-disco. The one-man band keeps house fans dancing while delighting pop fans with catchy sung choruses and cocksure swagger. Did I mention he's got a rockin' Tom Selleck-esque "full magnum"? Line up, ladies. Single file. No need to push. **(Daniel N. Alvarez)**

With Wilderness and Wildbirds & Peacedrums
9 p.m., $10
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

PERFORMANCE

Hybrid Festival of New Works
When it comes to developing standout spoken word voices, few people have the ear and intuition of Marc Bamuthi Joseph, whose wordplay and word-work has helped make the form what it is today. In the Hybrid Festival, Bamuthi Joseph directs young talents such as Chicago native and Nuyorican Grand Slam champion Mayda Del Valle (who knows how to flip Julio Iglesias), and another Chi-town talent, two-tongued Denizen Kane. Laurent Whitehead is the third part of the verbal contingent of the fest's opening weekend, which also presents dance by Nicole Klaymoon, Soul Nubian, and Amora Tabora Smith. **(Huston)**

8 p.m., $15–$25 (Thurs–Sun through Dec. 20)
Intersection for the Arts
446 Valencia, SF
(415) 626-2787
www.theintersection.org

FILM/MUSIC/PERFORMANCE

"bran(...)pos + Wiggwaum: Sound vs. Image"
Butoh, the Japanese dance/performance style that began, appropriately, with a 1959 performance interpretation of Yukio Mishima's 1953 novel *Forbidden Colors,* is about as easy to define as fluxus. Wikipedia says butoh can be performed "with or without an audience" and that it can be "purely conceptual with no movement at all." Tonight, butoh will be noisy, as SF's bran(...)pos attaches his thumping, moaning sounds — think of Whitehouse playing through an 8-bit videogame — not only to movement, but a Max/MSP-controlled video feed. The free-rock of Wiggwaum will score a light show. Co-presented by SF Cinematheque and Club Sandwich, the program also includes Ben Russell's "ritual transformation" video *Black and White Trypps Volume Three* (2007) and Terence Hannum's 2007 video *The Badge of Punishment*. **(Brandon Bussolini)**

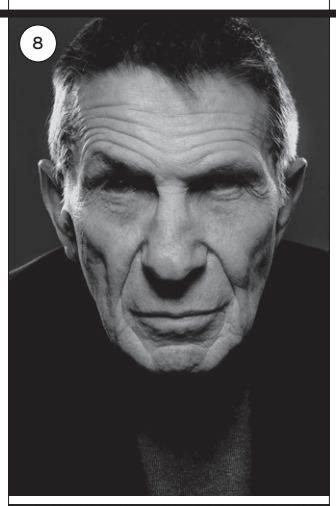
8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415)

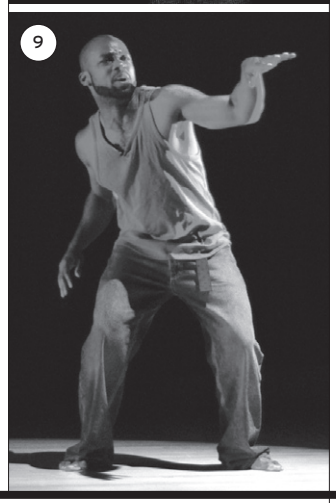
FRIDAY
DEC. 12

FILM

Richard Serra: Thinking on Your Feet
In 2005, Richard Serra constructed the installation *The Matter of Time*, a behemoth collection of rust-colored spiraling steel sheets. This project for Spain's Guggenheim Museum Bilbao provides the scenario for Maria Anna Tappeiner's feature-length biographical film. Tappeiner observes the construction of Serra's sheet

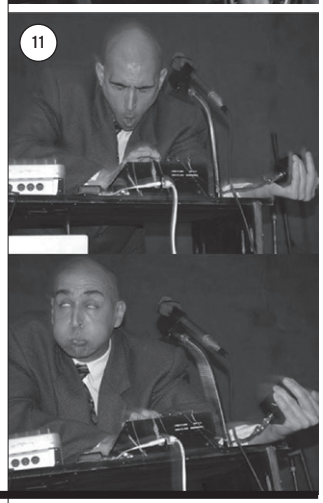

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metal art, including images of curling ribbons and verbal explanations of the process and rationale behind his mammoth works. *Richard Serra: Thinking on Your Feet* presents a close-up view of Serra's work. Although not as good as witnessing the real thing, it's a nice substitute while you save up for your trip to Spain. The artist and his collaborators, who include Philip Glass, also discuss the importance of viewer interaction. **(Michelle Broder Van Dyke)**

7:30 p.m., (also Sat/13, 5:30 and 7:30 p.m.), $6–$8
Yerba Buena Center for the Arts Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

SATURDAY
DEC. 13

EVENT

2009 Female Mechanics Calendar Release Party
Sarah Lyon has a vintage Yamaha motorcycle. In 2006, she used it to chart her own route from Kentucky to California, taking pictures of female mechanics on the job along the way. After 9,000 miles on the road, Lyon produced the first Female Mechanics Calendar. She's onto her third 14-month calendar now, and she is using a variety of modes of transportation — a 1977 BMW R100S motorbike, a Chevy truck, borrowed bikes, and even a ferry — to visit her subjects. The women Lyon has photographed at work fix motorcycles, jet bikes, hot rods, and more. They include Michou Oliveira, one of three hybrid mechanics at Luscious Garage, which is hosting a release party. **(Huston)**

4–7 p.m., free (calendars $20)
Luscious Garage
459 Clementina, SF
(415) 875-9030
www.lusciousgarage.com

EVENT

Busby Berkeley Bliss-Out
When Brightblack Morning Light chose IASOS to open for them a couple months ago, I got scared. People who aren't White Rainbow are starting to pick up on the fact that this new age business is bonkers. There's a lot going for this Cinema Dreaming event: the title taps into Simon Reynolds' vocab, the choice of movie conjures a Magnetic Fields song that gets on my nerves, and finally, the organizers go way deep by framing this Dionysian solstice session as a Joseph Campbell-esque investigation into mythical archetypes. Did I mention that host Terry Gilmaster Ebinger has 20 years' experience in tending dreams? I can already taste the homebrew elderberry wine. **(Bussolini)**

2–6 p.m., $10–$12
Dream Institute
1672 University, Berk.
(510) 845-1767
www.dream-institute.org

MUSIC

"Wonderfull: A Tribute to the Wonder of Stevie"
Barack Obama's presidential success was signed, sealed, and delivered by the sounds of a certain ebullient Stevie Wonder hit. In *Rolling Stone*, the prez-to-be singled out Wonder's *Music of My Mind* (1972), *Talking Book* (1972), *Innervisions* (1973), *Fulfillingness' First Finale* (1974), and *Songs in the Key of Life* (1976), deeming them "as brilliant a set of five albums as we've ever seen." Seen, heard, whatever — the statement was a refreshing break from decades of Dems genuflecting to Bob Dylan (yawn) in that magazine. It's also a hint that Beyoncé's lame cover of "At Last" might not be the star moment of the upcoming inauguration. DJ Spinna and Bobbito are hard-core Stevie fans, and that dedication was rewarded when the legendary soul man showed up at the most recent New York City incarnation of "Wonderfull," their DJ tribute to Motown's Wonder boy-to-man. I can't predict Stevie will be at the SF version, but I can guarantee some great music will be on hand. **(Huston)**

9 p.m.–4 a.m., $20–$25
Mighty
119 Utah, SF
(415) 762-0151
www.going.com/wonderfullsf

Did I mention he's got a rockin' Tom Selleck-esque "full magnum"?

SUNDAY
DEC. 14

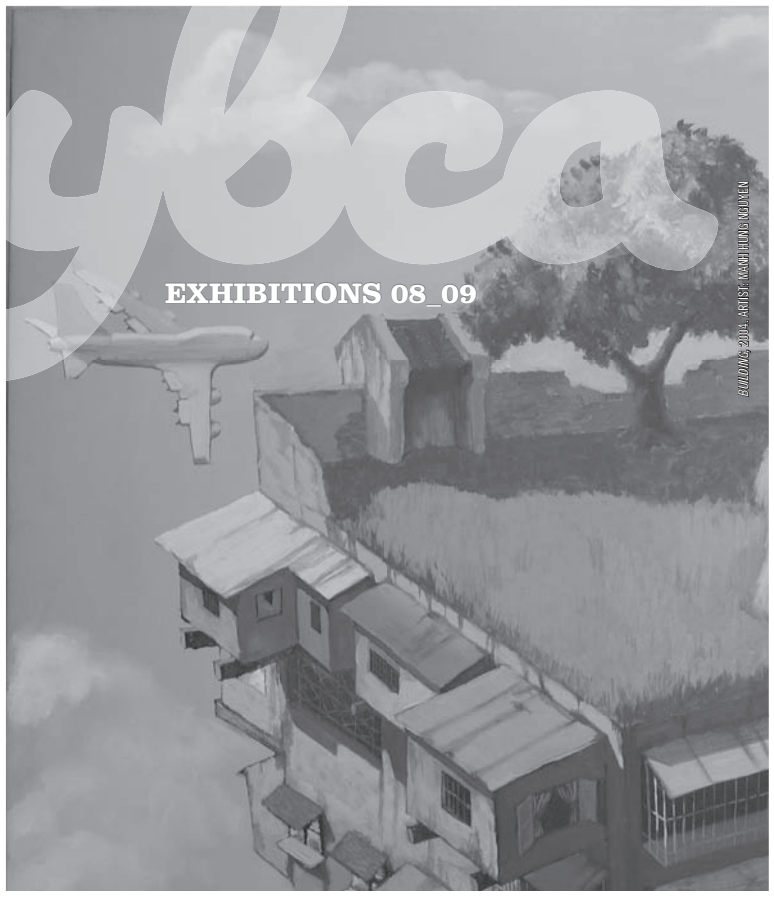
MUSIC/PERFORMANCE

Peter and the Wolf
Screw you, Santa Claus — Spock's in the house! Well, I suppose there's room for St. Nick in the San Francisco Symphony's kid-friendly (recommended: ages 12 and up) program of holiday classics, including selections from Tchaikovsky's *Nutcracker* and *Sleeping Beauty* and sing-alongs of "Rudolph, the Red-Nosed Reindeer" and "We Wish You a Merry Christmas." Better than any figgy pudding, though, is the living-long-and-prospering Leonard Nimoy, who narrates Prokofiev's *Peter and the Wolf* with the gravity only a man skilled in the arts of neck-pinching and mind-melding can supply. As everyone already knows, there's a new *Star Trek* movie due out next year (with a Nimoy cameo, natch), so here's your chance to celebrate the season

CONTINUES ON PAGE 22 ››

1-3) Untitled works ca. 1956 by Franz Kline (see "Franz"); 4) photo of Michou Olivera in the *2009 Female Mechanics Calendar* (see Sat/13); 5) still from Peter Hutton's *At Sea* (see Sun/14); 6) still from 1933's *42nd Street*, with Busby Berkeley choreography (see Sat/13); 7) cast of *Abraham Lincoln's Big Gay Dance Party* (see Tues/16); 8) Leonard Nimoy (see Sun/14); 9) Hybrid Festival's Marc Bamuthi Joseph (see Thurs/11); 10) image from "Passionate Struggle" GLBT history exhibit (see Wed/10); 11) bran(…)pos making some noise (see Thurs/11)

FRANZ KLINE IMAGES COURTESY OF PAUL THIEBAUD GALLERY; PHOTO OF MICHOU OLIVERA BY SARAH LYON; *ABRAHAM LINCOLN'S BIG GAY DANCE PARTY* PHOTO BY VICTORIA LIVINGSTON HALL



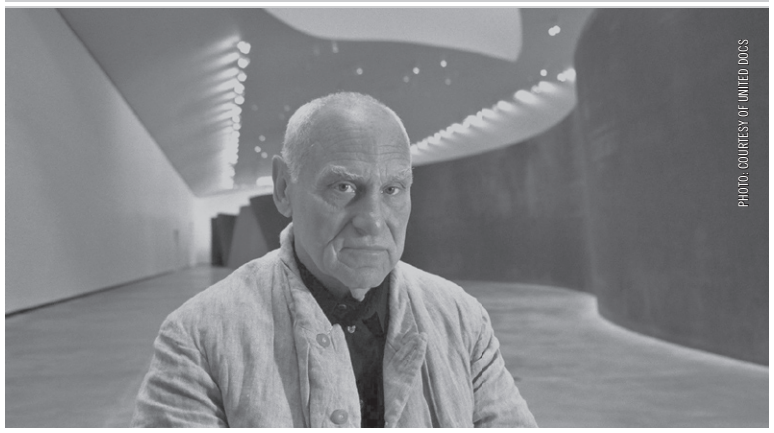
transPOP: KOREA VIETNAM REMIX
Co-curated by Young Soon Min and Viet Le

Dec 6, 2008–Mar 15, 2009

Sixteen critically acclaimed artists from Vietnam and Korea and their respective diasporas in the US explore the rich relationship between these three countries and the ambiguous legacies left by the Korean and Vietnam Wars.

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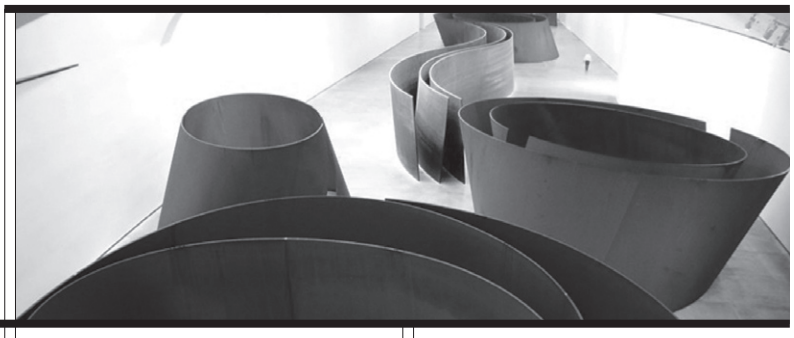


FILM/VIDEO
RICHARD SERRA: THINKING ON YOUR FEET
by Maria Anna Tappeiner
FRI, DEC 12, 7:30 PM; SAT, DEC 13, 5:30 & 7:30 PM
The first feature film on sculptor Richard Serra follows the construction and installation of *The Matter of Time*, his gigantic eight-piece 2005 commission for the Guggenheim Bilbao. The film, though conventional in form, provides a remarkable and invaluable platform for the artist and collaborators to discuss his work. (2005, 95 min, digital video)

TIX/INFO: **415.978.ARTS** OR **www.YBCA.org**

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Still from *Richard Serra: Thinking on Your Feet* (see Fri/12)



PICKS CONT>>

and prep your future Trekkie on the Vulcan salute. **(Cheryl Eddy)**

1 p.m. and 4 p.m., $17–$31
Davies Symphony Hall
201 Van Ness, SF
(415) 864-4000
www.sfsymphony.org

FILM

"At Sea: A Triad Meditation of Seafaring Films"
Anyone who hasn't spent any time at sea — meaning well outside the Golden Gate, out beyond where the day-sailors go, where land fades into the horizon like a sunset leaving that ceaseless blue line between sea and sky — should see Peter Hutton's *At Sea* (2007). For 60 silent minutes, it follows the lifecycle of a 40-ton container ship from shipyard to sea to wrecking crew. The magnitude, ubiquity, and actual day-to-day machinations of this common vessel of global commerce are often lost on the public, but not on Hutton, a former merchant marine and 40-year veteran filmmaker well-known for his ''70s-era diaries and portraits. Part of a triad of seafaring movies, *At Sea* will be screened with local filmmaker Matthew Swiezynski's 2007 *this invisible art of memory — magic hour number 1,* and Stephanie Barber's *dwarfs the sea,* also completed last year. **(Amanda Witherell)**

7:30 p.m., $6–10
Yerba Buena Center for the Arts Screening Room
701 Mission, SF
(415) 978-2787
www.sfcinematheque.org

TUESDAY
DEC. 16

MUSIC

The Mantles
This San Fran foursome creates a spell-binding whirr of reverb-soaked psych sound, with disparate '80s influences that range from Kiwi rock to the era's garage revival. Their lo-fi drone-pop is hypnotic — it draws you in much like Kaa, the mighty python from Disney's *The Jungle Book*, does when he gazes into your eyes before attempting the kill. The trance-inducing buzz of the Mantles permeates through your pores, keeping you hooked. But make sure you remember to break the spell — otherwise, you'll slip into the mighty jaws of the predator. **(Broder van Dyke)**

With White Music and Photobooth
9:30 p.m., $6
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

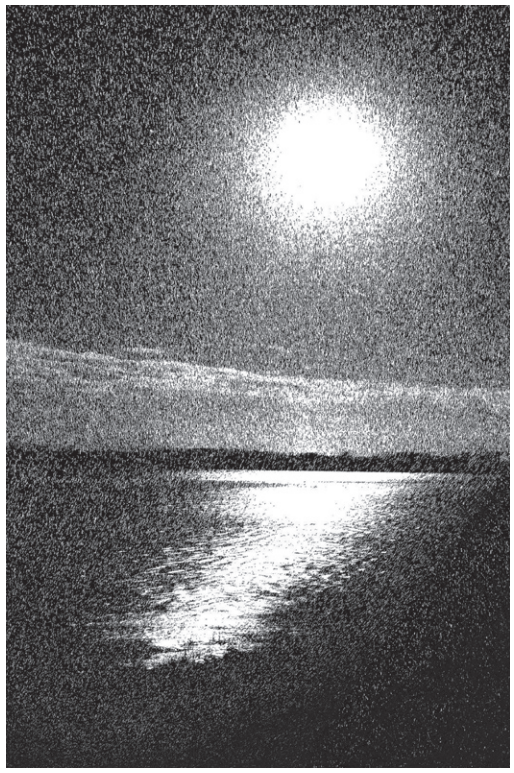
THEATER

Abraham Lincoln's Big Gay Dance Party
Back in 1831, according to C.A. Tripp's controversial 2005 book *The Intimate World of Abraham Lincoln*, situations dictated that 22-year-old Abe share a double bed with his grammar teacher Billy Greene, who later declared that Lincoln's "thighs were as perfect as a human being could be." One could venture that Greene was the "Billy" Lincoln referred to in a poem that hinges on the line "But Billy has married a boy" — but then, he was supposed to have penned the comic semi-limerick two years earlier, at age 20. What stuff! Tidbits like those have inspired pop culture references to Lincoln's multifaceted sexuality, such as Abe pinching Homer Simpson's chunky rear. Aaron Loeb and SF Playhouse use farce and ballroom and salsa dance to address Abe's sexual ambiguity and American identity in *Abraham Lincoln's Big Gay Dance Party*. **(Huston)**

7 p.m. (continues Tues–Sun through Jan. 17, 2009), $30
SF Playhouse
533 Sutter, SF
(415) 677-9596
www.sfplayhouse.org

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST: Christine Schmidt
TITLE: *Untitled (Night 4)*
STORY: This is part of a series of cyanotype prints of drawings exploring real and imagined night scenes. Schmidt begins each work with a pen and ink drawing, and then incorporates a 19th century photographic printing process which uses sunlight for exposure to create Prussian blue monochrome prints.
BIO: Schmidt was born in Kansas City, Mo., and received her BFA from the Corcoran School of Art. She lives and works in SF. She is the artist behind Yellow Owl Workshop.
SHOW: "Of Nox Noctis/ Of Night," through Jan. 30, 2009. Daily, noon-7 p.m. Reception: Fri/12, 6-9 p.m. The Candystore Collective, 3151 16th St, SF. (415) 863-8143, www.candystorecollective.com.
WEB SITE www.yellowowlworkshop.com



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A P.D.Q. Bach Christmas with the SFS

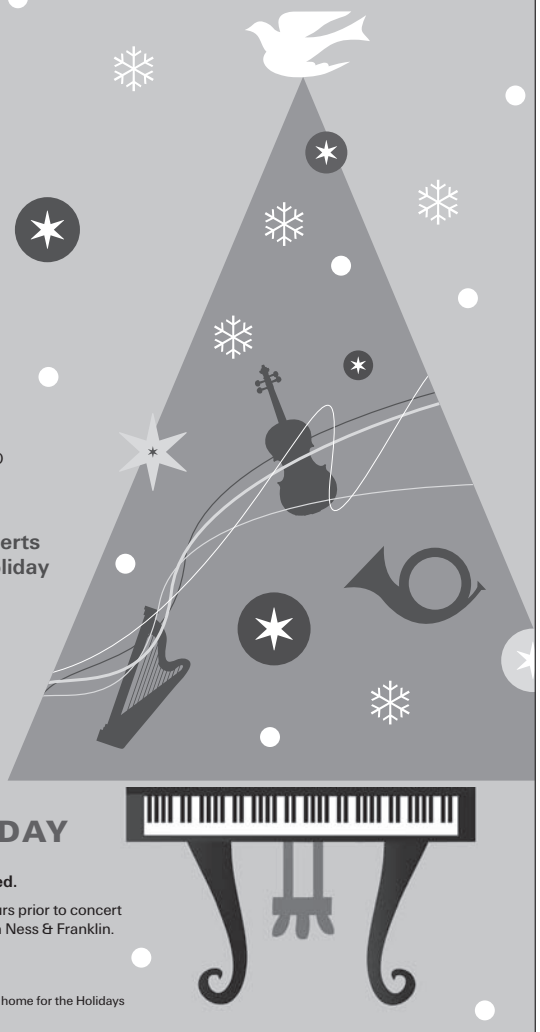
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Carolyn Withers mezzanine soprano
David Düsing tenor profundo
San Francisco Symphony

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AFGHANISTAN

Hidden Treasures from the National Museum, Kabul



October 24, 2008 – January 25, 2009

"At once revelatory and heart-rending . . ."
THE NEW YORK TIMES

In 2003, Afghanistan announced the discovery of several museum boxes in the presidential bank vault in Kabul. Inside were priceless artifacts, hidden during the chaos of civil war by a group of selfless Afghan heroes. *Afghanistan* showcases these extraordinary artworks and tells the amazing story of their discovery and rescue.

This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master." Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109*. Photo © Musée Guimet/Thierry Ollivier.

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01/10: BANYAN • 01/16: EDWIN McCAIN
01/17: WONDER BREAD 5 • 01/21: CLUMSY LOVERS
01/29: MISSING PERSONS • 01/30: CHUCK PROPHET
01/31: PARADISE CITY (GNR TRIBUTE)
02/07: LOU DOG TIRO (SUBLIME TRIBUTE)
02/12: AGENT ORANGE • 02/27: BRASS MENAZERI
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Talking heads, part one



Secret feminist Jane Velez-Mitchell

TV DRIVE-BY Are TV commentators covert celebrities? *Showbiz Tonight* fosters this impression. Instead of junket interviews with fame's roadkill or TMZ-style rampage-cam footage of them at Starbucks, it devotes the majority of its daily, endlessly-rerun hour to carefully curated prefab arguments *about* the stars. The show's reliable go-to panelist crew gets more regular airtime than any celeb-bot. It's startling — shocking! Thus, in the first of what may be a series of infotainment drive-by portraits, Trash dares to take on the chattering skulls of CNN's self-billed "most provocative entertainment news show." Please, AJ Hammer, don't hurt 'em.

Lisa Bloom Based on her facial expressions, celebrity doings leave a slightly lemon-y aftertaste for this lawyer — the literal offspring of Gloria Allred — and host of the truTV series *Open Court*. According to Bloom's official Web site, *TV Guide* deems her "Plucky!" In addition to legal expertise, she's prone to the occasional psychiatric diagnosis, labeling Britney Spears (a fave topic) "bipolar."

Steve Santagati Need a misogynist bro-down dude with tousled yet dirty hair, tanned and muscular (yet not *too* muscular) physique, and permanent "Yeah, I'm an asshole" smirk? Santagati, the man who authored 2007's *The Manual*, is your go-to guy.

Dr. Judy Kuriansky Let's keep it simple: she's the Dr. Joyce Brothers of the 21st century. Along with Bloom, she's a reliable nemesis of Santagati's.

Carlos Diaz Cherubic but sometimes party-worn, this ExtraTV correspondent is throwing a Vegas New Year's bash where people can "party like its $19.99!"

Howard Bragman You have to love CNN for erasing journalistic ethics completely by bringing a PR agent into its editorial fold. Head of the firm 15 Minutes — the Web site of which greets visitors with quotes from Will Rogers, Chuang-tzu, and, of course, Andy Warhol — this out and proud master of the soft sell has never met a comeback kid who didn't deserve some sympathy, or a train wreck that didn't deserve rescue efforts. (Except maybe Paula Abdul.)

Ken Baker No stranger to controversy himself, this friend of Ryan Seacrest has blazed a trail from an especially litigious era of *US Weekly* to his current day gig as Entertainment News Editor of E!.

Janelle Snowden To quote a Bratmobile song," "Janelle! Janelle! She's so swell! Oh, Janelle!"

Jane Velez-Mitchell Lady justice demands this roundup end with a bang, or in this case, the bewigged bangs of Velez-Mitchell, the campiest and wittiest of *Showbiz Tonight*'s growing legion of talking heads. The most surprising thing about Velez-Mitchell's 100-percent pulp book *Secrets Can Be Murder* (2007) is that her analysis of tabloid fodder is thoroughly feminist in a manner that contradicts the old canard about feminists having no sense of humor. She may be fond of adding -cide to every other word in the dictionary (e.g., "gendercide," "teenacide"), but she even quotes Shakespeare in the intro. Give this lady a CNN show already. Oh, wait, she just got one: *Issues with Jane Velez-Mitchell*. **(Johnny Ray Huston)**

THE MIX

1) Blackout Beach, *Skin of Evil* (Soft Abuse)

(2) Serge Gainsbourg, *Cannabis* (Virgin Vinyl)

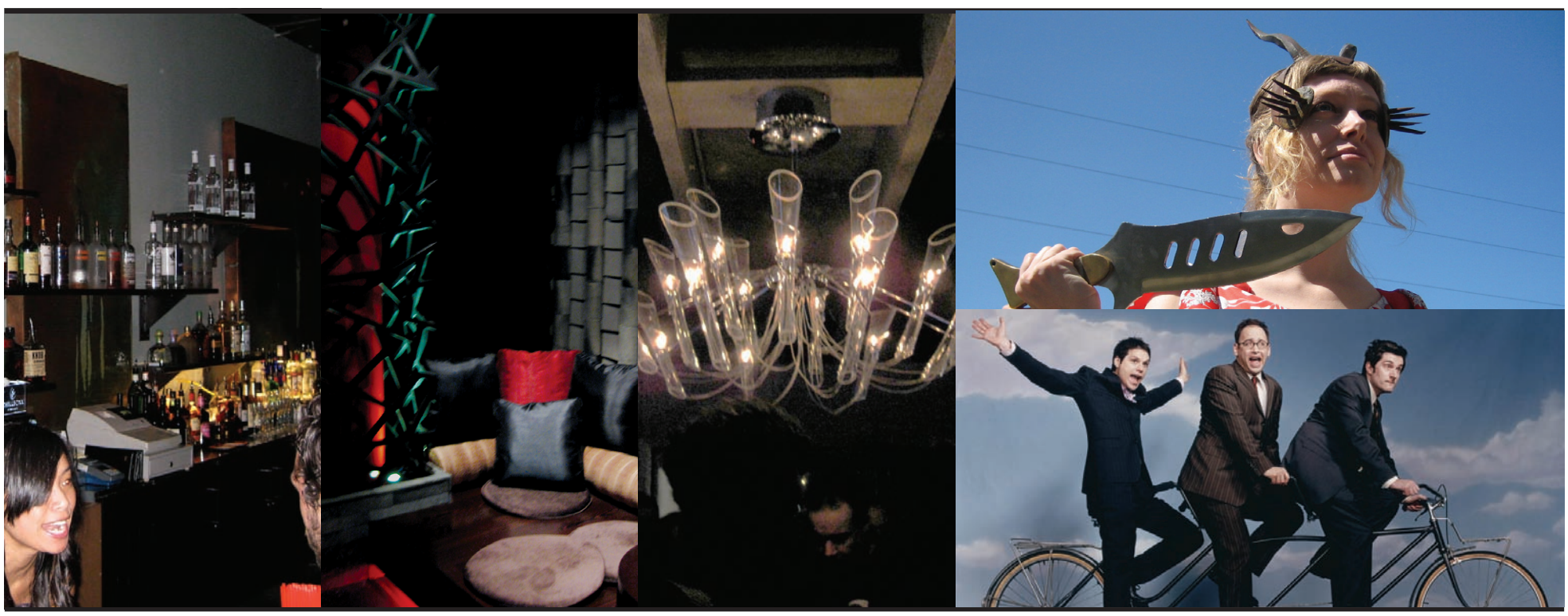
(3) 4gottenfloor, *4gotten Floor* (Jato Music)

(4) Penguin-shaped martini shaker — score! — at the Art Deco/Modernism Sale, Concourse Exhibition Center

(5) San Francisco Bicycle Coalition's Winterfest, Somarts Gallery

music

Oh, the places you'll go — a busy Friday eve in Ess-Eff: I tested the club-night waters at Atmosphere, left, Infusion, second from left, and Paradise Lounge, center. C'mon in, the waters are bubbly. The laughs definitely burble forth when Stella, bottom right, appears Dec. 12 at Zellerbach, and give a warm, weird welcome back to Blevin Blectum, top right, at Café Du Nord Dec. 14.



Club hubbub

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER You don't have to look back very far to find those purple waves of nostalgia lapping at your heels — just take a glance at Beyoncé's drippy gloss on Etta James in *Cadillac Records*. Knowles' star power may have got the Chess Records story made, sorta, but isn't Oakland homegirl Keisha Cole better suited to play Fillmore-tough girl-gangster James? Still, sometimes the new is an improvement over the old, such as my fave iPhone toy-app, Brian Eno's and Peter Chilvers' music-making "Bloom." So preferable to Eno's recent studio collabo with David Byrne, the app allows me to generate my own piano-note ambient beauties, which blossom and fade like an ephemeral flower.

And nostalgia was what washed over me when I dropped in on the first of San Francisco's brave new clubs on a hectic holiday-soiree-strewn weekend — and I mean *brave* because these nightlife believers have to be to launch a nightspot during this economically rocky era. Oh, the shows and the tales surrounding the old Paradise Lounge! A particularly poignant yarn about Kiss' Ace Frehley drowning his sorrows solo at the bar in the early '90s came to mind while I checked out the venue's latest iteration at 1501 Folsom (www.paradisesf.com). Lo, few were waxing wistful on Friday night as the club's holiday party went into overdrive in the ex-Above Paradise space. Raucous club-scene working stiffs scooped up Oola nibbles and $1 well drinks to what sounded like favela funk, and a solid lineup of DJs including Omar, Robot Hustle, and Safety Scissors was set to fill the decks serving the two dance floors. If these walls could talk, they'd ramble like the countercultured bastard offspring of Bucky Sinister and Penelope Houston.

The downstairs central bar, one of four throughout the club, has been done up with moodily futuristic LED lights. Outfitted with velvety booths, the mezzanine includes a crow's-nest-style DJ booth that can move anywhere — all this after about eight months of permitting and remodeling, director of marketing Erik Lillquist told me. Since then the venue — subtly changed yet comfortingly the same with a certain scuffed, been-there-done-that quality — seems to be starting to establish its DJ-dominated identity: Honey Soundsystem holds down Sundays with special soirees planned a là the Dec. 20 date with Legowelt. "We're taking the economy into consideration," said Lillquist, citing the club's drink specials and discounted entries. "We're just trying to create a good vibe and fit into the neighborhood, not be a velvet rope club."

That velvet rope, however, was in full effect — with nary a nostalgic wrinkle in the house — at ultra-lounge Infusion (www.infusionlounge.com), attached to Hotel Fusion at 140 Ellis and set for a grand opening New Year's Eve. I got a sneak peek at the 6,000-square-foot, quasi-Chinese-themed crimson, ebony, amber, and ivory decor, dreamed up by Hong Kong designer Kinney Chan, with its tasteful but dramatic sectional lounge area beside a downlow DJ booth and elevated meditation pool. Columns dappled in scarlet light were swathed by electrical-volt-like geometric screens. A 2,000-square-foot lounge deeper within the club was lined with low couches and frosted glass columns — ready for a private party or fashion show. A fusion, true, of Pacific Rim exoticism and sleek contemporary design — and ultra with a capital "u": NYE VIP bottle service with a reserved couch, a bottle of Veuve bubbly and Ciroc vodka, and four tickets goes for, whoa, $950. Here's hoping the life-sized animated interactive hologram is cooler than CNN's election-day Will.i.am. Obi-Wan Kenobi, you're my only hope.

On to Atmosphere (www.a3atmosphere.com) at 447 Broadway, where I'm feeling no throwback pangs for the Amusement Center that once filled the now weathered-wood-brick-faux-grass lofty space. The Salon, a lady-pulling party with makeup demos and complimentary champagne, is on, and though Atmosphere appears to be ironing out a few kinks — the masseuse who was supposed to give gratis rubdowns was absent — the relatively new nightspot was popping with a diverse Asian, white, black, and brown crowd while DJ Solomon mashed up techno and New Order. As I inhaled a bubble or two, a clutch of women attempted to shake it on the dance floor as a growing cadre of guys looked on, seemingly terrified to leave their spot beside the glowing bar decorated with waterfall sculpture-paintings. Nostalgia? I felt like I was at a high school dance — c'mon, people, dance *together*. Still, the crowd outside — looking for fun amid the onetime Barbary rollercoaster of North Beach — and the flood of new faces pouring into Atmosphere made me give the space a double-take. Just when you relinquished the neighborhood to the tourists ... SFBG

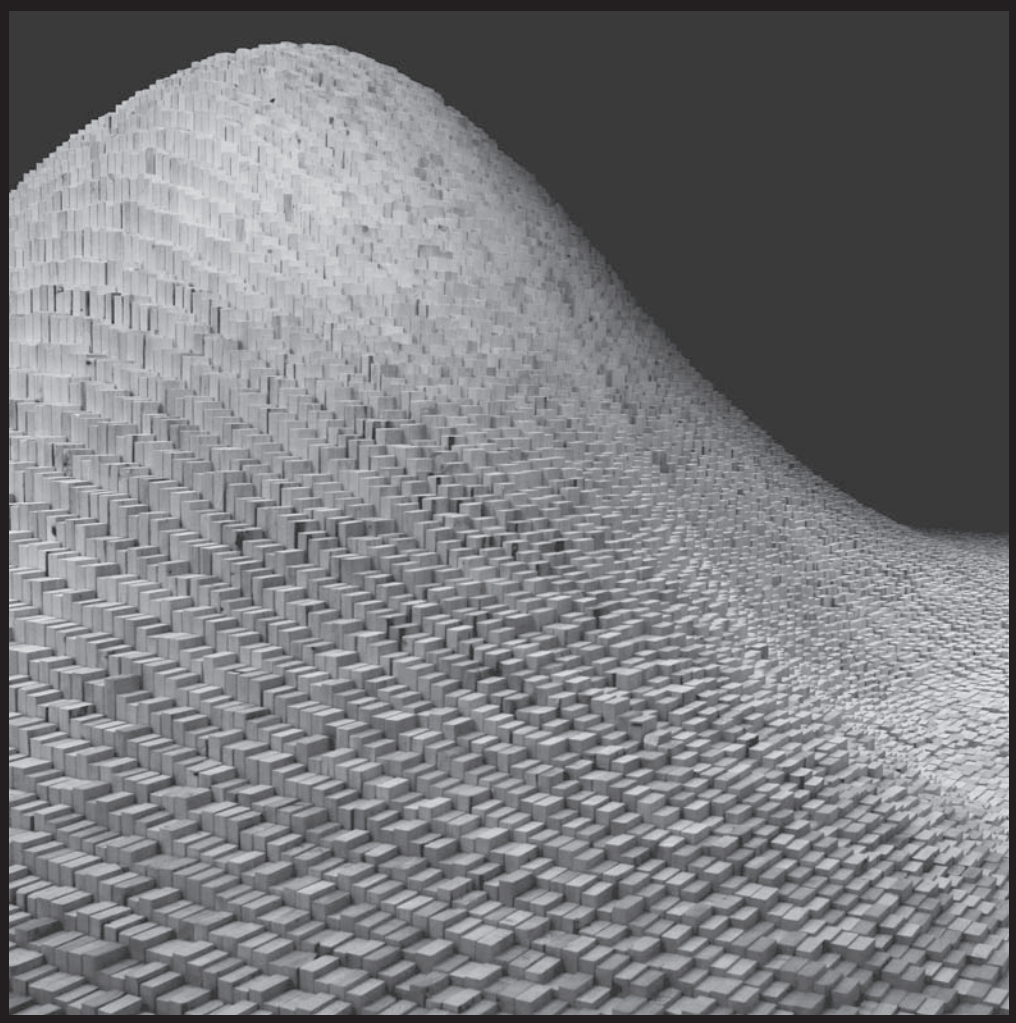
STELLA!

How to describe the comedy magic these men called Stella — Michael Showalter, Michael Ian Black, and David Wain — make together? "It's the nature of three friends who've been working together for 20 years now and our own slightly weird chemistry," Wain, 39, told me from Chicago, where the comedians, who met at NYU and found renown thanks to their online shorts, were readying to perform to a sold-out crowd. The sweet-tempered Wain recently gathered raves as the director-writer of *Role Models*, but now he was "kind of beyond belief," having driven late into the night in the freezing cold from Minneapolis. The payoff has been the shows, which include "silliness, laughing, some singing and dancing, a slide show, and audience participation," in addition to a new short about Showalter's birthday. It seems like Stella is successfully persevering years after Comedy Central brought its series to a quick end. "On one hand I can't blame them [for canceling the show] because it was really low-rated," said Wain. "But on the other hand I do blame them because it clearly had a vocal and obsessed following. Only after 10 episodes did we get a chance to figure out how it worked."

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Maya Lin, *2 X 4 Landscape* (detail), 2006. Wood. Courtesy of the artist and Gagosian Gallery. Photo by Colleen Chartier.

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Under pressure: Local rapper A.G. Cubano, from left, and Bomb label head Dave Paul are gearing up for a tough economic environment.

Hustle in hard times

Pinging the Bay Area rap business, version .08

By Billy Jam
› a&eletters@sfbg.com

U Don't Hustle U Don't Eat, the appropriate title of the March 2009 album by up-and-coming Menlo Park-East Palo Alto rapper A.G. Cubano, pretty much sums up the state of the once vibrantly lucrative local rap music economy. Profit-wise, it has steadily slid and deteriorated during the past decade amid an extremely tough and competitive environment, forcing artists into creative ways of generating cash.

"It's ugly out there," said Walter Zelnick of City Hall Records in San Rafael, which has distributed independent local hip-hop since its beginnings in the 1980s. "Numbers are down all around. The numbers of stores out there are down. I don't think kids even buy CDs anymore." San Francisco's Open Mind Music, which closed on Halloween, and Streetlight Records in Noe Valley, which closes Jan. 31, are just two of latest retail victims.

"Just getting in the stores is hard as fuck nowadays. I didn't realize it had gotten so bad," said Dave Paul, whose prolific long-time local indie label just released the Bay Area artists-filled *Bomb Hip-Hop Compilation, Vol. 2*, a sequel to the 1994 premier volume, which sold way more than the "maybe 600 or 700 CDs" he expects to move of the new disc.

Zelnick also fondly recalls the golden 1990s when local rap compilations like D-Shot's *Boss Ballin'* (Shot, 1995) and Master P's *West Coast Bad Boyz: Anotha Level of the Game* (No Limit, 1995) would sell in numbers that now often qualify as No. 1 on *Billboard*'s national pop albums chart. "When [E-40's group] the Click first came out, they were selling over a 100,000. But then sales for artists went down to 50,000 or 40,000," Zelnick said. Now "average CD sales are more like 2,000. And many people are lucky to sell that."

"It's not as nearly as easy as it once was out here when we could fuck around and sell 50-, 60-, 70,000 copies independently," said longtime Fillmore rapper San Quinn who just released *From a Boy to a Man* (SMC) and will soon follow up with the collaborative *Welcome to Scokland* (Ehust1.com) with Keak da Sneak. "I literally grew up in this Bay Area independent rap scene."

Known for his affiliation with JT the Bigga Figga's Get Low Playaz and more recently for his ongoing feud with his cousin rapper Messy Marv, the 30-year-old rapper is a well-established artist. But even a high-profile performer like Quinn accepts that he will be lucky if he sells the 22,000 that his last solo CD, *The Rock: Pressure Makes Diamonds* (SMC) tracked on SoundScan. That was in 2006, two long digital years ago. As with many veteran rappers, downloaded music has hurt San Quinn. "The majority of my fans are white boys and Latinos and Asians that have that shit mastered," he said. "And it's even harder for someone like me who is based out of the capitol of technology here in the Bay Area, home of Silicon Valley."

"Since the selling of CDs in stores has gone down, way down, everyone has had to step up their game," Cubano said. Two months before the release of *U Don't Hustle U Don't Eat*, the shrewd rapper will pave the way with the *Feet to the Street* mixtape in collaboration with Oakland's Demolition Men, the accurately self-described "Bay Area mixtape kings," whose trusted brand has helped further fuel the careers of such local rap faves as J-Stalin, the Jacka, and Shady Nate. San Quinn and the Jacka, as well as C-BO and Matt Blaque, are among the names the ever-resourceful Cubano has enlisted for his upcoming releases.

"But then there are so many different ways to make money nowadays," Cubano added. "You can get money out of ringtones. You can sell your songs one at a time for $1 a piece on iTunes or from your MySpace even now. I love MySpace. It is great in so many ways, like connecting with artists straight away and not beat around the bush, waiting for a phone call, or waiting for a nightclub to see someone."

MySpace is also San Quinn's lifeline where, the rapper said, his music's daily plays are in the thousands. San Quinn generates money beyond CD and digital music sales. "I do ringtones. I do shows. I have a San Quinn skateboard that I put out

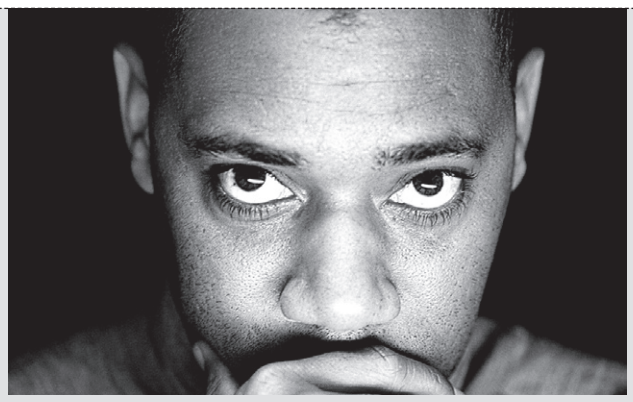
CONTINUES ON PAGE 28 ››

DEMON DAYS WITHOUT END: CARL CRAIG'S BACKLASH-FREE CLUB NIGHT ROAMS TO SF

Like science fiction, techno can elicit automatic cringes when dropped as a descriptor in mixed company. Haters give explanations that aren't really explanations — much like vocabulary that doesn't add up to an argument: it's repetitive, boring, and either icy and alienating or overblown and dramatic, frequently both at once. It's a weird scene. They seem to use drugs in a way that's both corny-sensual and ego-destroying. Ironically — though, in our irony-saturated discourse, the word may be redundant — with the arrival of digital ubiquity, techno is remarkable not for its insistence on a placeless, distanceless future, but on space, duration, history, and a certain quality of experience and memory that seems purged from the hyper-compressed torrent of pre-nostalgized bloghouse jams.

You can't say Carl Craig's name without the word "techno" slipping out of your mouth. As part of Detroit's second wave of techno producers, he refined and extended the future-shock innovation of Juan Atkins' and Richard Davis' work as Cybotron under a number of monikers. Now an expat living in Berlin, Craig most recently released — under his own name and excluding this year's remix compilation, *Sessions* (Studio !K7) — 1997's *More Songs About Food and Revolutionary Art* on his own Planet E label. Demon Days, a roving club night that Craig has been hosting since 2005 with New York's DJ Gamall — better known as the guy who runs PR agency Backspin and a former member of Genesis P-Orridge's postindustrial pranksters Psychic TV — offers a partial explanation of what else he's been up to in the interim.

Even if Craig had remained silent after the release of *More Songs* instead of cranking out remixes and collaborations, his reputation would be secure: neither dance music nor trad techno, its



tracks build and decay with patience and attention to nuance that's still unlike anything this side of Berlin's Basic Channel. And like that group's work, *More Songs*' futurism hasn't curdled into camp, and its moods are still penetrable, if odd at first. Despite the abundance of paramilitary imagery in 1990s techno — a tradition that traces back to Throbbing Gristle's marriage of brutality and abject satire, an early influence on both Craig and Gamall — the album's cover art literally explicates Craig's vision of revolution as a basically a mental one. It's unmistakably a home-listening record, much like this year's Deutsche Grammophon-approved *Recomposed*, which appropriately finds Craig collaborating with Basic Channel's Moritz Von Oswald, reworking orchestral pieces by Ravel and Mussorgsky into tentative, if fleetingly brilliant, new configurations that exist somewhere between minimal techno and the classical minimalism of Steve Reich, Terry Riley, et al.

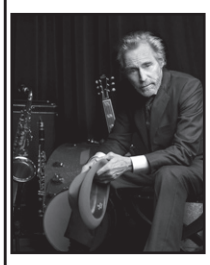
Little if any of this material is likely to make it into Craig's or Gamall's set, which will probably highlight electro-historical bangers, their own remixes, and forthcoming releases from Planet E. But considering the general availability of the means of electronic music production — your cracked Ableton Live setup or the Roland TR-303 bass synth you downloaded to your iPhone — the fact that these guys know how pacing, thoughtfulness, and lineage inform, rather than detract, from body-rocking, their sets should act as a reminder. That is to say, you can come to engage with the tradition within techno that remains autonomous from the auto-nostalgic, meta-authentic economy of bloghouse/indie — or you can come to just dance.

This is electro music without hipster runoff's signature, meaning-void stamp, "///miss u//." The omissions in their sets, not to mention an utter lack of MP3s, should be enough to make you think twice before unloading another mash-up on the world or listening to Justice's wack Fabric mix. There is another world, people, and while it doesn't escape being flawed, stupid, and fatally self-conscious like the indie-bred one that seems to control the Internet, you can at least pour your enthusiasms into this one without worrying about backlash. **(Brandon Bussolini)**

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Hustle CONT››

through FTC," the rapper said. "On our first pressing we just had, I sold a thousand skateboards at $50 a piece and I get $25 off every skateboard."

He also makes a tidy income doing guest appearances or "features" on other artists releases ("They pay me for a verse"). "I've done over 3,000 features," he said of the feat that earned him an inclusion in *Guinness World Records* for the most collaborations with other artists. Landing on television or video game soundtracks can be highly profitable but also highly competitive.

But for an up-and-coming Bay Area hip-hop artist, it is even more challenging to make a buck. On one recent evening on the Pittsburg/Bay Point-to-San Francisco BART train, Macsen Apollo of Oakland's V.E.R.A. Clique was putting a new spin on the "dirt hustlin'" sales approach pioneered in the 1990s by Hobo Junction and Mystik Journeymen by walking from car to car hawking copies of his hip-hop group's CD, keeping a watchful eye out for BART police, in an effort to make some money from his music.

Meanwhile back at the City Hall Records offices and warehouse, where Zelnick works on orders for new releases from local rap cats Balance and Thizz artist Duna, things have changed a lot in a decade. "We're really at a turning point here," he said. "We're still here and someone is buying music, but I don't know how much longer." Last week in the UK, with just a few weeks till Christmas, Britain's key indie label distribution company Pinnacle Entertainment declared bankruptcy, leaving 400 imprints with no way to get their music into the diminishing number of music retail stores.

"Next year I 'm going to put out *Return of the DJ, Vol. 6* and that will be the final physical release I will ever do," said Bomb's Paul, who believes the only way for rap artists to make money is to be increasingly innovative and to constantly tour and sell merchandise, including music, along the way. "In the very near future I think the only place left to buy a CD is to go a show. Artists have to come up with new ways to generate cash. I heard of some artists who will sell backstage passes for $300 — or whatever they can get."

Cubano concurs. "If you're sitting around waiting for that call, it ain't gonna come," he quipped. "You have to get out there. You gotta be in traffic. People have to expand their hustle. Otherwise you don't eat." SFBG



BROKEN BUT NOT BROKE: REPLIFE KEEPS AN 'UNCLOSED MIND

Replife, a.k.a, Daniel Gray Kontar, leads a well-balanced life. How else can one describe a man who in one breath casually mentions that he's a Ph.D. candidate at UC Berkeley's School of Education and in the next brags that the parties at his pad in the North Berkeley Hills "are off the meat rack"? The Cleveland transplant has a lot going on, including a new album for London label Futuristica, *The Unclosed Mind*, which includes tracks produced by the cream of the broken beat crop, from New York's Arch-Typ to New Zealand's Mark De Clive-Lowe.

Like many rappers, Kontar got his start in a breakdancing crew where he evolved into an MC for local DJs and beatmakers. From there he stretched his lyrical talents beyond music, stepping into the realm of the written word, where he wrote for Cleveland newspapers and edited and published the underground monthly magazine *Urban Dialect,* and wrote poetry, climbing through the spoken word ranks until he was National Poetry Slam co-champion in 1994.

Almost 15 years later, Kontar is excited, yet a little bemused, by the release of his first album, which boasts production by the likes of Dego and Kaidi Taitham, of 4 Hero and Bugz in the Attic fame. "It was a case of being in the right place at the right time," Kontar recalled when asked how he lined up such in-demand producers. After he recorded some raps at a minute's notice for Mark De Clive-Lowe on his Politik project, De Clive-Lowe suggested he ring up Dego, who lived around the way. "When you record with Mark de Clive-Lowe and Dego in the span of two days," he said, "things just kind of happen after that, y'know?" The favors have been returned, with the piano-and-cymbal bursts of the De Clive-Lowe-produced "Emerald City" and the robotic synth stutter of Dego and Taitham's "Spirit," slotting in nicely next to tracks crafted by lesser-known artists.

From the bossa sway of "Pangea" to the sultry slap of "Put It Down," *The Unclosed Mind* shows an MC exploring the limits of broken beat, and Kontar said that, unlike some pundits, he doesn't see the scene dying off, due in part to a recent wave of emigration. "Daz-i-Kue is in Atlanta; Mark de Clive-Lowe is in Los Angeles; and Dego is in Brooklyn. So I think that having these kinds of folks who are the foundation of the movement now in the states is going to increase people's knowledge of the broken philosophy," he explained. "I call it the broken philosophy because it's not necessarily a style of music as much as a state of mind or a feeling." **(Peter Nicholson)**

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GRACE JONES
Hurricane
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The diva speaks. Or, rather, growls, roars, and vamps it up like a robo-soul Marlene Dietrich — as if the past two decades of silence never happened. Grace Jones has always pulled off the superhuman tag without as much as a single blink of dispute from us wee mortals, but her latest disc raises the assertion a notch higher. Here, the still-sexy-at-60 dancefloor dominatrix likens herself to a force of nature. Who am I to disagree, having succumbed to the sheer force of *Hurricane*? Not only have Jones' pipes emboldened over the years, but she has set them against some of the most boom-centric, hypercinematic backdrops heard since Massive Attack.

"This is my voice ... my weapon of choice," Jones declares on the stuttering dubstep of "This Is", and it makes perfect sense: the vocalist has always summoned her strength from the ease with which she could switch from teeth-bared menace to seltering sensuality to robotic detachment. The crunched-guitar lurch of "Corporate Cannibal" reconfigures Jones as a cold antagonist from Massive Attack's nervy *Mezzanine,* while the title track finds the icon "ripping up trees" against a swelling orchestral score, pelvis-thumping bass, and twitchy repartee from songwriting collaborator Tricky. The chilly reserve of "Love You to Life" offers a modern update to the Dietrich dub rumblers of Jones' 1980s heyday, but the shocker arrives with "I'm Crying (Mother's Tears)," a tenderly rendered ode to her mother that strips away the bold-stroked persona to reveal the most elemental of human emotions. **(Todd Lavoie)**



BRITNEY SPEARS
Circus
(Jive)

It's far too easy to read *Circus*' loose Big Top theme as a retreat from the tabloid media circus to the supposedly wholesome, non-elephant-abusing family-friendly entertainments suitable for her sons as well as her now-welcome parental units. Even the stanky "Mmm Papi" sounds meaningful coming from the vocalist who once rode her jailbait image to stardom, outlasting other "MMMBop" kid-poppers.

Instead this leitmotif seems better suited to Britney Spears' determination to keep the balls of her pop career aloft: it's a coded, superficially historicized embrace of the workaday razzle-dazzle of old-school showmanship. "All eyes on me, in the center of the ring / When I crack that whip, everybody gonna trip / Don't stand there watching me, follow me, show me what you can do / Everybody let go, we can make a dancefloor," entreats Spears, swimming amid the bubbling bass and softly squealing synth of the title track. Such dance-pop tracks never stray too far from her hit formula of the past five or so years, although ballads like closer "My Baby" signal her unavoidable maturation. As heartfelt as it is, and as lyrically throwaway as songs like "Mannequin" are ("Love is like a mannequin!" Spears coos emphatically), tunes like the faux-harpsichord-propelled "Blur" and the Bernard Edwards-style bassline of the disco-fied "Lace and Leather" tug harder at the listener. There's nothing as poisonously infectious as "Toxic" here, however, and buyer beware the more costly deluxe CD-DVD version with a disappointingly short making-of doc. **(Kimberly Chun)**

local grooves



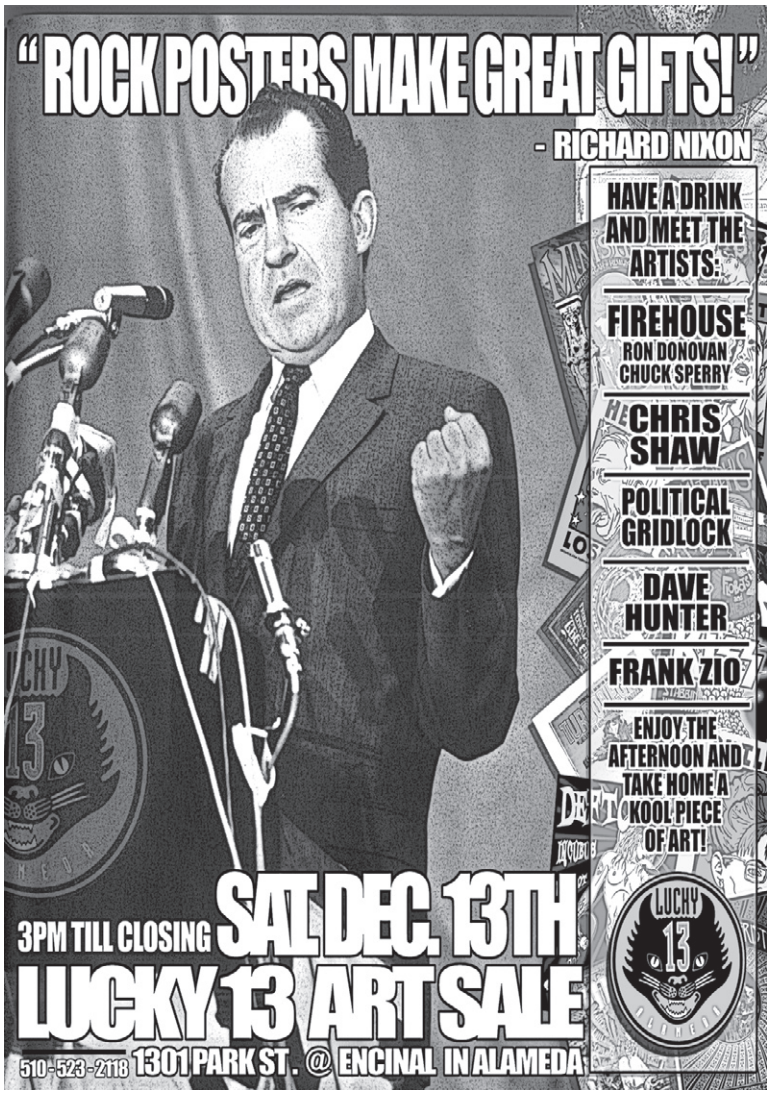
VARIOUS ARTISTS
Le Groupe Surréaliste Révolutionnaire, Dotremont et Broodthaers, Volume 3
(Sub Rosa)

With the exception of the boisterous painter and provocateur René Magritte, few art historians could single out a Belgian member of the surrealist movement. As with most cultural artifacts orbiting Belle Epoque Paris, surrealism's Francocentric narrative was not only typical of the time but nearly inevitable. While the Dada movement has succeeded in maintaining some of its Swiss identity throughout a 90-year life span, the same cannot be said of *surrealisme* —considered the most Parisian of all 20th century disciplines. *Le Groupe Surrealiste Revolutionnaire, Dotremont et Broodthaers, Volume 3* is a rare and exciting rejoinder to the French rule of thumb.

Concentrating on the so-called Groupe du Hainaut founded in 1934, *Volume 3* explores the Belgian group's relationship to Flemish and Walloon identity as it negotiated its own artistic course, which tended to looked inward, both before and after the Nazi occupation. Tracks include recitations, aphorisms, and incantations by Christian Dotremont, Achille Chavée, and Marcel Broodthaers. Some of the more compelling numbers have titles like "The Strange Story of the Grand Saintongeois Dog" and "The Inception of the Daily Bul" — all highly appropriate as strange as they may sound. Unfortunately Sub Rosa has not provided a translation to these predominantly French recordings but includes an informative historical essay among the liner notes. A great resource for those interested in exploring surrealism beyond borders. **(Erik Morse)**

MONKEY Journey to the West (XL)

One of the main thrusts of the Beijing Olympics media coverage: the westernization of China and the nation's attempts to reconcile centuries of tradition with its push toward ultra-modernity. In the case of England's BBC Sport, an ideal musical backdrop was selected for such dialogue: *Journey to the West,* the latest piece of post-globalization mix 'n' match from Gorillaz' Damon Albarn and Jamie Hewlett, recording as Monkey. Based on a 16th century Chinese tale of an invincible little monkey who transforms into other creatures when danger arises, the disc is quite the sly shape-shifter, seamlessly slipping electronic and rock structure into traditional Eastern song forms. Collaborating with choreographer-director Chen Shi-Zeng, Albarn and Hewlett have unveiled what can only be described as futuristic opera. Taken with the production's visuals, Monkey achieves levels of spectacle on par with what was witnessed in August in Beijing. **(Lavoie)**





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Heartthrob techno honeys Matthew Dear (left) and Ryan Elliot (far right) headline the Blasthaus lucky 13 bash, while Amelia Mae Paradise (top middle) rides high with Diamond Daggers and Mali and Sgt. Pokes (bottom middle) seek out Dubclash Volume II.

AMELIA MAE PARADISE PHOTO BY JOIE REY COHEN. MALI AND SGT. POKES PHOTO BY WWW.REBEKKAGUDLEIFS.COM



Superblastered

By Marke B.
› superego@sfbg.com

SUPER EGO Blue! Red! Yellow! Green! Indigo Girls! (Ew.) This column is on a serious '90s flashback trip lately — as is the city's nightlife: witness delightfully grungeful monthly Debaser's climb to the top of the club charts (www.myspace.com/debaser90s) — dipping its toes into the perilous VH-1 waves of Clintonia. But hardly that icky! My last installment caught up with primal ravers Tribal Funk, and this time around I'm jumping with joy in my silk-tasseled plaid bolero jacket for the 13th anniversary celebration of protean party promoters Blasthaus at Mighty, with peppy techno heartthrob headliners Matthew Dear and Ryan Elliot, a supporting cast of stellar local talent including my DJ crush of the mo' Nikola Baytala (call me!) a bouncy castle, a sushi bar, and a foot-washer.

Yep, foot-washer.

"His name's Shrine, and he likes to wash feet. So why not?" breathy Blasthaus Supreme Commander — actual title — Monika Bernstein told me over the phone. That's a little burner for Blasthaus, whose parties tend to focus more on a dedicated dance vibes than sideshow shenanigans, but no one said they ain't got dirty sole.

When I think of Blasthaus, I feel the swirly suck of 1998 and its raucous PoP all-nighter at the San Francisco Museum of Modern Art, inaugurating the neon-sprawling Keith Haring retrospective there. I popped three shitty e's too many and somehow got locked upstairs in the darkened galleries while thousands raged in the atrium below. I don't remember much beyond that, but Keith says "hi." Also the Watchmen are real.

Blasthaus is anything but stuck in the era of dial-up modems, though, staying true to founder William Linn's forward-thinking production intent when he named the nascent collective after Weimar-era German fine-art factory Bauhaus, with a hands-in-the-air wink. The company now employs 30 staffers — "We're like a buzzing virtual hive of little party elves," Bernstein said, laughing — and not a week's gone by this past year without a Blasthaus shindig bringing in big underground and not-so-underground names. Glitch Mob, Modeselektor, Ellen Allien, Sascha Funke, and Richie Hawtin have all brought sparkly star-fire to its gigs, as well as longtime party partners — break out the Internet boom bubbly — Thievery Corporation, who'll be headlining the Haus' New Year's Eve blast at the Concourse.

"We bring in who we listen to," Bernstein said, "so we're just as excited about our parties as the people attending them. And a big part of our aesthetic is the art aspect" — Blasthaus has run several galleries, from Joypad to Rx to BoCA, and there's something arty on the horizon for 2k9 — "so we think of our parties as forms of expression, not just bottom lines. Otherwise, why bother?" They could just bring in DJ Tiësto and retire. SFBG

BLASTHAUS 13TH ANNIVERSARY BLOWOUT
Fri/12, 9 p.m., $15 advance
Mighty
119 Utah, SF
(415) 762-0151
www.mighty119.com
www.blasthaus.com

SIC DAT

CHEEZ WHIZZES? From a late night e-mail missive titled "!!!Crazy Electronic Dance Party!!!": "Hey, Marke B.! My name's Andre and my group **Party Effects** is gonna jam for SF!!! We are throwing a party at Li Po Lounge with Marnicle, Bobby Browser, Dade Elderon, Damien McDonaldson. Live performers, DJs, tapas snacks! We noticed there were no parties playing certain kinds of electronic music we like: Detroit, Chicago, Italo, acid house, freestyle, bass, electro, Den Haag. We are trying to raise awareness of these sweet styles and bring freshness into our community. Did I mention we have lasers, smoke machines, and huge speakers and all kinds of electronics?" Then I went to the Web site and it all made perfect nonsense. I must go to this party.
Fri/12, 9:30 p.m., $3. Li Po Lounge, 916 Grant, SF.
www.partyeffects.biz

CLASH AND CARRY ON Holy crap, dubstep's still happening. In fact, it's getting bigger, like a blimp on laughing gas, but with polka-dotted clown feet. Which is surely how anyone who's heard Coki's 2007 low-frequency smash "Spongebob" has felt, me included. Coki and Mala, a.k.a. Digital Mystikz, will be melting the woofers at **Dubclash Volume II**, the excellent all-star dubstep clusterfuck (in a very good way) with "US Ambassador of Dubstep" Joe Nice, Sgt. Pokes, and other up-to-the-nanosecond bass purveyors. This is a heart-pounding chance to get a West Coast taste of Brixton, UK's much-buzzed positivity-centric DMZ party by way of our very own Surefire dubstep crew. Volume II at Mezzanine is an upgrade on this year's capacity Dubclash parties at Jelly's, with much more bounce to the ounce.
Sat/13, 9 p.m., $15–$25.
Mezzanine, 444 Jessie, SF.
(www.mezzaninesf.com,
www.sfdubstep.com

POKE 'EM IF YOU GOT 'EM
I write so much about gay stuff that you'd think my keyboard's made of fuschia Spandex, and yet the big queer story of 2008 was all the vibrant lesbian nightlife. In particular, the **Diamond Daggers**, an all-queer-women troupe of vaudevillians, has been putting on spectacularly entertaining offbeat affairs. Grab your golden lasso and get ho-ho happy at their Holiday Roundup, which invites all "Calamity Janes, ranch hands, bronco busters, and rodeo queens" to a Wild West-themed hoedown, with DJ Fairy Butch, live ruckus from the Whoreshoes, and more kooky cowpoke drag and cabaret performers than you can spur on without messing your spangles.
Sat/20, 9 p.m., $12–$20 sliding scale. Fat City, 314 11th St., SF. (415) 525-4676, www.diamonddaggers.com SFBG



These Arms Are Snakes

PREVIEW Rising from a new-millennium Seattle rock renaissance, These Arms Are Snakes offers a new take on an ever-growing post-hardcore scene. Often compared to bands like mewithoutYou and As Cities Burn, These Arms Are Snakes raises the bar yet again with this year's brilliant *Tall Swallower and Dove* (Suicide Squeeze). While most prog/post-hardcore riffraff skew toward more experimental, ambient pastures, the Northwestern miscreants opt for a more direct approach with *Tall Swallower and Dove*: the outfit seems as happy to bludgeon the listener with sonic buzzsaw and raw power as it is to confound the listener with odd time signatures and intricate melodic structures. "Prince Squid" and "Red Line Season" display These Arms Are Snakes' impressive ability to write melodic, tuneful pieces, laced with an edge becoming to a group that includes former members of nineironspitfire and hardcore legends Botch.

Tall Swallower and Dove's tracks have an energetic, organic feel that will lend itself well to the stage, though These Arms Are Snakes already has a reputation as a spellbinding live act: frontperson Steve Snere is known to thrash and convulse wildly, like an intoxicated rag doll. And then there's the bona fide guitar virtuosity of Ryan Frederiksen, which remains as underrated as the band itself. In a post-hardcore scene sorely lacking the raw passion and ingenuity of acts like At the Drive-In and Refused, These Arms Are Snakes remain one of the few groups that is capable of sonic innovation while staying true to its roots in the hardcore scene. **(Daniel N. Alvarez)**

THESE ARMS ARE SNAKES With Trap Them and Narrows. Sun/14, 9 p.m., $10–$12. Bottom of the Hill, 1233 17th St., SF. (415) 626-4455, www.bottomofthehill.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 10

ROCK/BLUES/HIP-HOP

All-American Rejects, Jet Lag Gemini, City Lives Slim's. 8pm, $23.

Foma, Casual Fog, Healing Curse Hotel Utah. 9pm, $7.

Pat McGee, Five AM, Ernie Halter Independent. 8pm, $15.

Mochipet, Return to Mono, Flying Skulls, Anon Day Red Devil Lounge. 8pm, $8.

Sothis, Abysmal Dawn, Nihotep Thee Parkside. 9pm, $10.

Syd's Last Trip, Battlehooch, Cartoon Justice Elbo Room. 9pm, $7.

Rosie Thomas, Sheila Saputo, Ryan Auffenberg Bottom of the Hill. 9:30pm, $10.

Vampire Weekend, Cold War Kids, Chairlife, Audrye Sessions Mezzanine. 8pm, $25.

CONTINUES ON PAGE 32 ››

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WED/10
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JAZZ/NEW MUSIC

Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Frank Jackson Quintet Yoshi's San Francisco. 8pm and 10pm, $10.
Spencer Day Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 8pm, $30-37.50.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

FOLK/WORLD/COUNTRY

Gretchen Wilson, Bucky Covington, Eric Durance Warfield. 8pm, $49.50.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; (415) 643-3376. 10pm, free. MAKossa and DJ OM spin psychedelia from Brazil, Turkey, India, Africa, and all across the globe.
Baobab 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
DotCLUB Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
Dynomite Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
Element Live Wednesdays Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
Escape Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
Holiday a Go Go Dance Party! Rickshaw Stop. 9pm, free. DJs California Kid and Brother Grimm spin French pop, Northern soul, shagadelic 60s, bubblegum-psych, and more. The Devil-Ettes and the Mini Skirt Mob also perform.
Lexington Club 9pm, free. DJs Mylo and Conner spin old-school and country.
Lingba Lounge 8pm, free. World music with DJ Dirty Hertz.
Love It Wednesdays Icon Ultra Lounge. 9pm, $5-7. NightLight Music presents funky, sexy house music for Hump Day.
Mr. Smith's 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
Nightshift Stud. 10pm. Beats with DJ Initials PB.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
Raw and Sexy Hip-Hop and Jazz City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, $12. Learn to dance sexy with instructor Emerson Aquino.
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Vedda and Martina Aquino.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Sick Moves Presents Madrone. 9pm, free. DJs Sneak-E Pete, Chardmo, and Chilipino spin funk, hip-hop, 80s, and reggae.
Sip and Splurge XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.
Soul Glo Matador, 10 Sixth St; 863-4629.

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Mochipet

PREVIEW In his recent profile of Steven Ellison, better known as Flying Lotus, *The New Yorker* music critic Sasha Frere-Jones goes out of his way to avoid dropping the "lazer bass" bomb. Which makes sense: it's a term he jokingly and publicly coined on his blog to describe a geographically dispersed "affinity group" whose music seems to have both everything and nothing to do with hip-hop circa 2008, and he's gotten some shit for it. Here's where we rely on Daly City's Mochipet — David Y. Wang, if you're feeling friendly — to clarify things. Whether looking back over his six-year discography or just dealing with the songs on his MySpace profile, it's easy to imagine traces of any major electronic production style of the last decade — from ADD-afflicted IDM to Baltimore's stuttering club thump or early-aughts mash-ups — but there isn't much settled or comfortably historical about the MIDI controller-ized way the genres and references are seamlessly slurred together and stretched taut over heavy syncopation.

As that joke genre passes from lark to an articulated set of formal rules, it may turn out that Mochipet is not part of the clique that includes folks like Ellison, Hudson Mohawke, and SF's future blappers Lazer Sword. In songs like "Sharp Drest" from this year's *Microphonepet* (Daly City), however, Mochipet is indisputably one in intention with these artists, producing tracks that bang so hard they cause involuntary dancing, and bass blurps that seem to filter through your sternum before reaching your eardrums. Pretty tuff stuff for a guy named after squishy stuff, especially since he so often performs in an infantilizing purple dinosaur suit. **(Brandon Bussolini)**

MOCHIPET With Return to Mono, the Flying Skulls, and Anon Day.
Wed/10, 8 p..m., $5–$8. Red Devil Lounge, 1695 Polk, SF. (415) 921-1695, www.reddevillounge.com

10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.

THURSDAY 11

ROCK/BLUES/HIP-HOP

Demon Days, Carl Craig, Space Time Continuum, Gamall Mezzanine. 10pm.
Longwave Rickshaw Stop. 8pm, $12.
Low Red Land, Them Hills, Tartufi Eagle Tavern. 9pm, $5.
My First Earthquake, Nobody from Ipanema, Invisible Cities Hotel Utah. 8:30pm.
Ozomatli Fillmore. 8pm, $26.50.
Photons, Corner Laugher, Foxtails Brigade Hemlock. 9pm, $6.
Subtle, Yoni Wolf, Forrest Day Independent. 9pm, $15.
Veil Veil Vanish, Union Trade, Aimless Never Miss Café du Nord. 9pm, $10.
Wilderness, San Serac, Wildbirds and Peacedrum Bottom of the Hill. 9pm, $10.

BAY AREA

Funk Revival Orchestra, Snake Plissken Quintet, Kiyoshi Foster Group Starry Plough. 9pm, $7.
"Live 105's Not So Silent Night' Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 6:30pm, $32.50-57.50. With Killers, Bloc Party, Death Cab for Cutie, Franz Ferdinand, and Jack's Mannequin.

JAZZ/NEW MUSIC

Spencer Day Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 8pm, $30-37.50.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.



"Good Vibrations Holiday Speakeasy" Amnesia. 9pm. With Tin Cup Serenade, Lucky 7, Kally Price Band, and more.
Ledisi Yoshi's San Francisco. 8pm and 10pm, $26.
Stompy Jones Top of the Mark. 7:30pm, $10.

BAY AREA

Chris Botti Yoshi's. 8pm and 10pm, $35.

FOLK/WORLD/COUNTRY

Todd Hannigan and the Heavy 29s Otis Lounge, 25 Maiden Ln; www.otissf.com. 9pm.
Jeanne and Chuck's Country Roundup Atlas Café. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
Disco Fuentes Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
EZ5 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.
Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.
Heart of the City Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

CONTINUES ON PAGE 35 ››



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The Buchanan YMCA, located in the Western Addition of San Francisco and its all volunteer board of managers devotes countless hours, dollars and sweat into improving the lives of the community. The YMCA has established before and after school programs for kids of single and working parents, developing safe haven programs for at risk youth and of course providing fitness facilities and classes to build strong bodies.

Reeshemah Davis and the Buchanan YMCA board of managers are this week's AT&T spotlight community heroes and that's why AT&T is donating $500 to The Buchanan YMCA.

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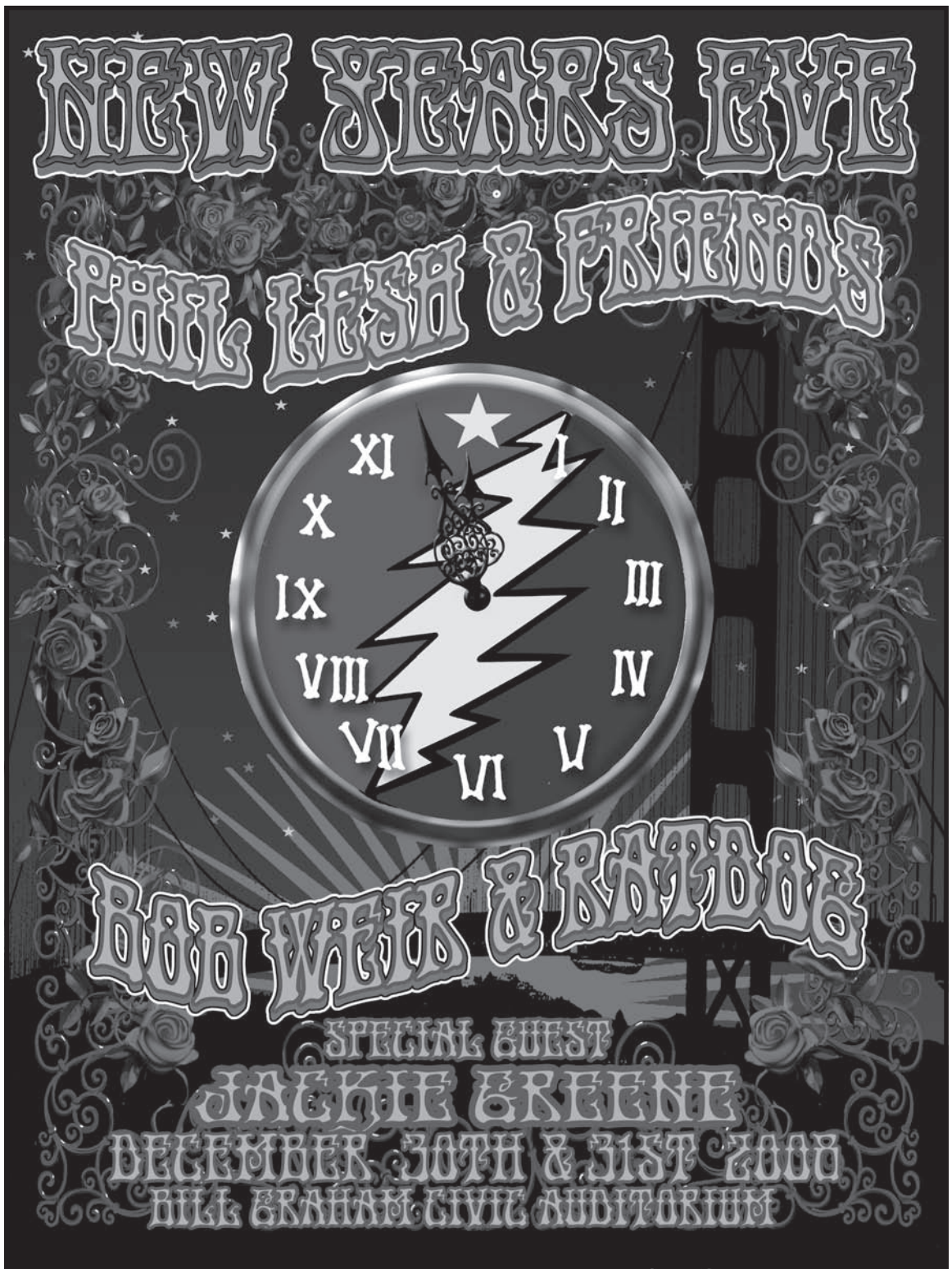
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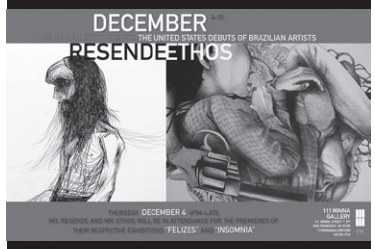


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THU/11
DANCE CLUBS
CONT››

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.
JIT John Colins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
Mish Mash Madrone. 9pm, free. DJs Manitous, Freddie Future, and Dominic guide this intergalactic journey into deep bass.
Renegade After (Bloc) Party Mighty. 11:57pm. Russel Lissack and Nat Tong of Bloc Party spin after their Oakland show.
Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.
Trauma El Rincon. 9pm, $3. Drum 'n' bass with the Doctor, Reclipse, E$KR, Arize, and guests.
Tubesteak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, $3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.
Yard Baobab. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 12

ROCK/BLUES/HIP-HOP

"Alice @ 97.3 Green Christmas" Mezzanine. 7pm, $42. With Alanis Morissette, Marc and Richard of O.A.R., Ingrid Michaelson, Buckcherry, and more.
Big Sandy and His Fly-Rite Boys Red Devil Lounge. 8pm, $17.
Elvin Bishop Biscuits and Blues. 8pm and 10pm, $35.
CSS, Natalie Portman's Shaved Head Bimbo's 365 Club. 9pm, $20.
18th Dye, Into the Presence, Devon Williams Bottom of the Hill. 10pm, $10.
Genie, Evergreen Dub, MC Influence, RoKnew Balazo Gallery, 2183 Mission; (415) 255-7227. 8pm, $6.
Kottonmouth Kings, Pyrx, Potluck Slim's. 9pm, $24.
Mudhoney, Wooden Shjips, SF Dirty Stealer Independent. 9pm, $18.
Ozomatli Fillmore. 9pm, $26.50.
"*Thrasher* Skater of the Year Party" Great American Music Hall. 7pm, $15. With Too Short.

BAY AREA

Justin Ancheta Beckett's. 10pm, free.
Beautiful Losers, Kate Gaffney Sweetwater. 8pm, $12.
Chambers, New Centuries Uptown. 9pm, $7.
"Mad Pianos: Rags Tuttle, Alejandro Jauregui, and JC Rocket" Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Lily Alunan Savanna Jazz. 8pm, $10.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Spencer Day Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 8pm, $30-37.50.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Illusion of Safety, Barn Owl, Leticia Castaneda Lab, 2948 16th St; www.thelab.org. 8pm, $8.
Ledisi Yoshi's San Francisco. 8pm and 10pm, $30.

BAY AREA

Chris Botti Yoshi's. 8pm and 10pm, $40.
"Dave Koz and Friends Smooth Jazz Christmas" Paramount Theatre, 2025 Broadway, Oakl; www.livenation.com. 8pm, $39.50-85.
Irrationals Anna's Jazz Island. 8pm, $15.
Rhythm Doctors Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $5.
Rhythm Village 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; www.142throckmortontheatre.com. 8pm, $20.

FOLK/WORLD/COUNTRY

Fito Reinoso Peña Pachamama, 1630 Powell; (415) 646-0018. 8:30pm, $15.
McCabe and Mrs. Miller Red Hill Books, 401 Cortland; (415) 648-5331. 7pm, free.

BAY AREA

California Honeydrops Starry Plough. 9pm, $8-10.
Steve Lucky and the Rhumba Bums Ashkenaz. 9:30pm, $13.
Seaside Singers Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, $5-8.
Al Stewart, Dave Nachmanoff Freight and Salvage. 8pm, $30.50.
"Womansong Circle" First Congregational Church of Berkeley, 2345 Channing, Berk; www.betsyrosemusic.org. 7:15pm, $15-20.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Alcoholocaust Presents Riptide. 9pm. DJ What's His Fuck spins old-school punk rock and other gems.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Matthew Dear and Ryan Elliot Mighty. 9pm, $15. Blasthaus celebrates its 13th anniversary.
Directions in Stereo Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, $10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.
Escolando DNA Lounge. 10pm, $10-12. Papi brings you hip-hop, R&B, salsa, and house.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, $10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Fo' Sho! Fridays Madrone. 9pm, $5. Rare grooves, soul, funk, and hip-hop classics with DJs Kung Fu Chris, MAKossa, and Quickie Mart.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
GlitterBox Cat Club. 10pm. Dance tracks.
Harry Denton's Starlight Room 8:30pm, $10. Dance bands plus DJ Dave Gillis.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Pants Cat Club. 10pm-3am, $6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.
I Can't Feel My Face Amnesia. 10pm, $5. Punk, funk, electro, rock, and disco with DJs EUG and J Montag.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this mantastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Mood Swing Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

SATURDAY 13

ROCK/BLUES/HIP-HOP

Briggs, Nothington, Red Tape Bottom of the Hill. 10pm, $12.
Crime in Choir, What's Up Hemlock. 9:30pm, $7.
Dolorata, Francis Bakin, Sticks and Stones Red Devil Lounge. 8pm, $10.
Trevor Garrod and Friends Café du Nord. 9:30pm, $15.
Hospitals, Bridez, Long Legged Woman, Nurses, Dad Fag Lipo Lounge, 916 Grant; (415) 982-0072. 9pm, free.
"Hut at the Hut VIII" Independent. 9:30pm, $20. With Copy Cat Killers, Leather Feather, and DJ Don; proceeds benefit the SF Food Band and the DA Taylor Charitable Foundation.
Insanity, Passive Aggressive, Fog of War, Dimension of Gore Thee Parkside. 8:30pm, $8.
Kottonmouth Kings, Moonshine Bandits, Potluck Slim's. 9pm, $24.
Ozomatli Fillmore. 9pm, $26.50. Upstairs in the Poster Room, Pamela Parker also performs.
"Rex Foundation's 25th Anniversary Celebration: Sweet Music Everywhere" Warfield. 7:45pm. With Rowan Brothers, Crucial Reggae, Peter Rowan Blue Grass Band, and more.
Vienne Teng, Paper Raincoat Palace of Fine Arts, 3301 Lyon; www.ticketmaster.com. 8pm, $27.50.

BAY AREA

Curios Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, $20.
"Mad Pianos: Rags Tuttle, Alejandro Jauregui, and JC Rocket" Johnny Foley's. 9pm, free.
Paul Manousos Beckett's. 10pm, free.
Youth Brigade, Pressure Point, Troublemaker, Druglords of the Avenues, No Comply 924 Gilman. 7:30pm.

JAZZ/NEW MUSIC

Spencer Day Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 8pm, $30-37.50.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Terese Genecco and Her Little Big Band, Kim Nalley Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 10:30pm, $30.

CONTINUES ON PAGE 37 ››

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SUN 12/14 9PM $6 — DUB MISSION: THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH DJ SEP, J BOOGIE (DUBTRONIC SCIENCE/OM RECORDS) AND MANEESH THE TWISTER (SURYA DUB)
MON 12/15 9PM $5 — $2 DRINK SPECIALS ELODIEO (NY), LOOP! STATION
WED 12/17 EARLY! 8:30PM $6-$10 — BENEFIT FOR THE SF FOOD BANK II FEATURING PIRATE RADIO, THE BURNING EMBERS, THE EARL BROTHERS, BOB HARP
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FRI 12/19 TORMENTA TROPICAL
SAT 12/20 SATURDAY NIGHT SOUL PARTY
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LEE PRESSON AND THE NAILS
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THE UNION TRADE
THE AIMLESS NEVER MISS

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TREVOR GARROD & FRIENDS

SUNDAY DECEMBER 14 • 8PM • $10 (INDIE)
BLEVIN BLECTUM
FREDDY MCGUIRE • DOMINIQUE LEONE

TUESDAY DECEMBER 16 8:30PM $10 (INDIE)
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MERE MORTALS • FAUNA VALETTA

WEDNESDAY DECEMBER 17 • 9PM • $10 (INDIE)
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FRIDAY DECEMBER 19 • 9:30PM • $15/$17 (INDIE)
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SUNDAY DECEMBER 21 • 8PM • $13 (POP/JAZZ)
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SATURDAY DECEMBER 27 • 9PM • $20 (FUNK)
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BEAUTY AND THE BEAT
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WEDNESDAY JANUARY 7 • 8PM • $15 (SONGWRITER)
ELLIOTT MURPHY
JANN KLOSE

WEDNESDAY JANUARY 14 • 8PM • $10 (INDIE)
THE BOTTICELLIS
GEOGRAPHER • MIA RIDDLE
ALL MY PRETTY ONES (CLOSING SET!)

THURSDAY JANUARY 15 • 9PM • $12 (ROCK)
BIG LIGHT
NICKI BLUHM & THE GRAMBLERS
THE BLANK TAPES

SATURDAY JANUARY 17 • 9PM • $15 (R&B/SOUL)
LAVAY SMITH & HER RED HOT SKILLET LICKERS

SUNDAY & MONDAY JANUARY 18 & 19 • 8PM • $25 (ROCK/POP)
FOUNTAINS OF WAYNE
(ACOUSTIC)

THURSDAY JANUARY 22 • 9PM • $10 (INDIE)
LOWER CLASS REVOLT, BANDLOOP.COM & WEST COAST PERFORMER PRESENT:
BUILT FOR THE SEA
THE AIMLESS NEVER MISS
SHUTEYE UNISON • SILIAN RAIL

FRIDAY JANUARY 23 • 9:30PM • $12 (ROCK)
ELLIOT RANDALL
HEATHER COMBS
THE PONIES

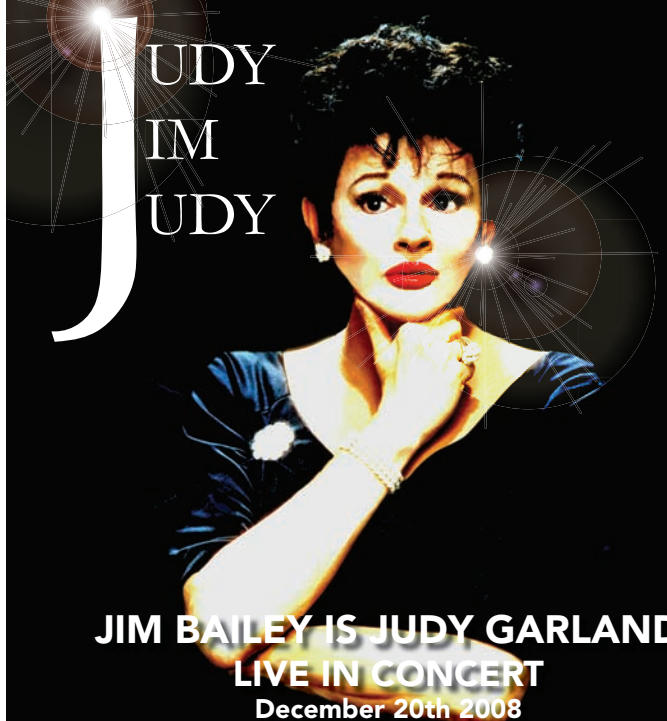
SATURDAY JANUARY 24 • 9:30PM • $12 (COUNTRY/BLUEGRASS)
THE PINE BOX BOYS
THE SHITKICKERS • KEMO SABE

THURSDAY JANUARY 29 • 9PM • $10 (ROCK/POP)
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HOOKERZ & BLOW (MOZAIC & EPROM)
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JENO + SHANE KING + ERIC SHARP
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WED. DEC. 10 • DOORS 7 / SHOW 8 • $23 ADV. / $23 DOOR
THE ALL-AMERICAN REJECTS
TONIGHT! JET LAG GEMINI
THE CITY LIVES

FRI. & SAT. DEC. 12 & 13
DOORS 8 / SHOW 9 • $24 ADV. / $24 DOOR
KOTTONMOUTH KINGS
PYRX (FRI. ONLY)
MOONSHINE BANDITS (SAT. ONLY)
POTLUCK

THURS. DEC. 18 • DOORS 7:30 / SHOW 8 • $16 ADV. / $20 DOOR
YAHOWHA 13

FRI. DEC. 19 • DOORS 8 / SHOW 9 • $16 ADV. / $16 DOOR
WINTER FORMAL
THE VANDALS
TIME AGAIN • GOODBYE GADGET

SAT. DEC. 20 • $25 ADV. / $25 DOOR • 18 & UP ONLY
TWO SHOWS! DOORS 6:30 / SHOW 7:30 • DOORS 9:30 / SHOW 10
FROM HOWARD STERN AND THE ROAST OF GENE SIMMONS
CRAIG GASS
JOE BARTNICK • DON JAMIESON

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MON. DEC. 15 • DOORS 6:30 / SHOW 7:30
$21 ADV. / $21 DOOR—SEATED
STRAIGHT NO CHASER
AN A CAPPELLA CHRISTMAS

WED. DEC. 17 • DOORS 7:30 / SHOW 8 • $17 ADV. / $19 DOOR
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FEATURING
BERNIE WORRELL, BRAIN, BLACKBYRD MCKNIGHT & TM STEVENS

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DOORS 8 / SHOW 9 • $16 ADV. / $16 DOOR
HIGH ON FIRE
DRUNK HORSE

FRI. & SAT. DEC. 19 & 20
DOORS 8 / SHOW 9 • $20 ADV. / $20 DOOR
THE MOTHER HIPS
PLUS FRI. ONLY:
SPECIAL GUEST MATT BUTLER
RIDE THE BLINDS
PLUS SAT. ONLY:
LEBO FEATURING DAN LEBOWITZ OF ALO
CHUCK GONZALEZ & THE CAMPO BRAVO
DJ SUPERCHILL

FRI. DEC. 26 • DOORS 8 / SHOW 9 • $30 ADV. / $30 DOOR
PARTICLE
FEATURING MICHAEL KANG
WITH SPECIAL APPEARANCE BY PHIL LESH
PLUS SPECIAL GUESTS EOTO

SAT. DEC. 27 • DOORS 8 / SHOW 9 • $21 ADV. / $21 DOOR
MELVINS

WED. DEC. 31 • DOORS 8 / SHOW 9 • $45 ADV. / $45 DOOR
NEW YEAR'S EVE
FANTOMAS
"THE DIRECTOR'S CUT"
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All ages always! Great food! Great music! Paid Parking: For Slim's at Costco / For GAMH at Cathedral Hill Hotel.
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EVENING EMPIRE
WITH CONSPIRACY OF VENUS
9PM $5

FRIDAY DEC 19
KALEIDOSCOPE
OUR MONTHLY SOUL & GARAGE DANCE PARTY!
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SATURDAY DEC 20
FRANCIS XAVIER
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*source: Civic Economics

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SAT/13

JAZZ/NEW MUSIC

CONT››

Dan Burke and Thomas Dimuzio, Wobbly, RK Faulhaber Lab, 2948 16th St; www.thelab.org. 8pm, $8.
Ledisi Yoshi's San Francisco. 8pm and 10pm, $30.
Ricardo Scales Top of the Mark. 9pm, $10.
Suzanna Smith Savanna Jazz. 8pm, $8.

BAY AREA

Chris Botti Yoshi's. 8pm and 10pm, $40.
"Dmitri Matheny's *The SnowCat*" Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito; www.badm.org. 11am, $8-10.
Duo Gadjo Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Sheryl Mebane and Tangria Jazz Group Berkeley Farmer's Market, Center at MLK, Jr. Wy, Berk; www.tangria.net. 1-3pm, free.
"Miss Faye Carol Holiday Concert" Anna's Jazz Island. 8pm, $18.

FOLK/WORLD/COUNTRY

Rennea Josefina Couttenye Red Poppy Art House. 8pm, $12-15.
Go Van Gogh Café International, 508 Haight; (415) 552-7390. 7pm.
"Holiday Hoedown III" Plough and Stars. 9pm, $6-10. With the Bluegrass Revolution.
Eddy Navia, Sukay Peña Pachamama, 1630 Powell; (415) 646-0018. 8:30pm, $15.
JD Souther, April Smith Noe Valley Ministry, 1021 Sanchez; www.noevalleymusicseries.com. 8:15pm, $25.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Kotoja, West African Highlife Band, Nigerian Brothers Ashkenaz. 9:30pm, $15.
Venezuelan Music Project La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, $18.
Cris Williamson with Vicki Randle and Julie Wolf Freight and Salvage. 8pm, $23.50.

DANCE CLUBS

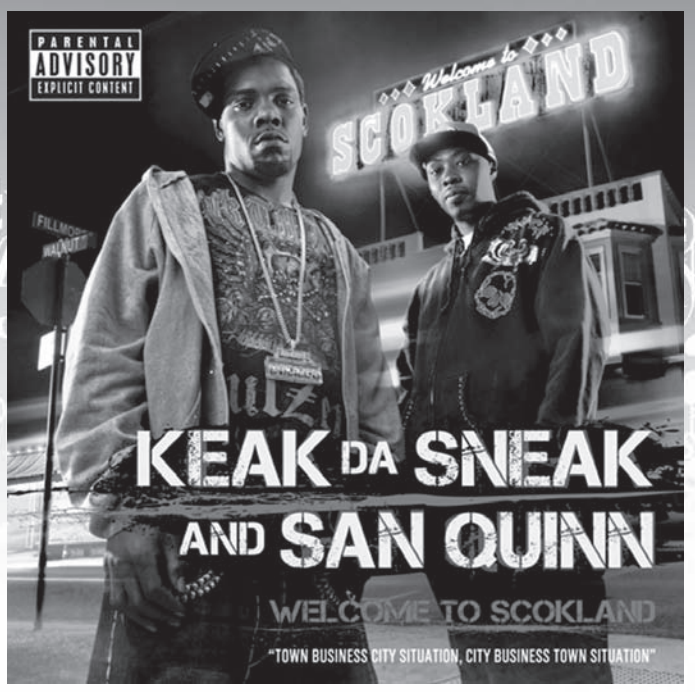
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Black XXXmas 2008 1015 Folsom. 10pm, $35. Abel, Jamie J. Sanchez, and Wayne G. head up this hot and hunky seasonal party.
Bootie DNA Lounge. 9pm, $12. Mashups and more.
Cafe Cocomo 9pm-2am, $15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Club Gossip Cat Club. 9:30pm-3am, $6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.
Cockblock Rickshaw Stop. 10pm-2am, $7. DJs Nux and Campbell and guests spin deep, homolicious grooves.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, $10-18. Swing dancing.
Dubclash Volume II Mezzanine. 9pm. Dubstep, future dub, roots, and dancehall with Digital Mystikz, Sgt. Pokes, and more.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

CONTINUES ON PAGE 38 ››

ANNIE'S SOCIAL CLUB
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WEDNESDAY DECEMBER 10TH
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DOORS 8PM COVER $5EVERY THURSDAY FROM 6-9
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DOORS 9PM COVER $6
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DJ ROB METAL
DOORS 8:30PM COVER $10
SATURDAY DECEMBER 13TH
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WILD WEEKEND (SD) • THE NERVOUS TICS
MASTER VOLUME
DOORS 9PM COVER $8
SUNDAY DECEMBER 14TH
CHRISTMAS IS THE BEST - VOL 4
UNI & HER UKELELE
DR. TRUCKER • MARIEL A LA MODE
JUMPIN' JUSTIN • TIPPY CANOE
DOUBLE DIPTHEORYA & MORE
DOORS 7PM COVER $7
MONDAY DECEMBER 15TH
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BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER
EVERY TUESDAY FROM 6-9
SF STANDUP PRESENTS
OPEN MIC COMEDY IN THE BACKROOM
SIGNUP AT SFSTANDUP.COM - FREE!
TUESDAY DECEMBER 16TH
DRUNKEN MONKEY
W/ DJ VOODOO
SHOT SPECIALS - DOORS 9PM NO COVER
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12/17 BARBARY COAST BURLESQUE
12/18 ADAPTOR
12/19 THE BARBARY COASTERS MAGIC CHRISTMAS
12/20 SEAN'S BIG NOISY BIRTHDAY W/ DEATH BY EXCESS & DAMNWEEVIL
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12.13 Saturday, Temple Presents
PAUL HEMMING
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12.14 Sunday, Super Soul Sundayz
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SAT/13
DANCE CLUBS
CONT››

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Harry Denton's Starlight Room 8:30pm, $15. With DJ Dave Gillis and various dance bands.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, $5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Night of the Remix Madrone. 9pm, $5. Hip-hop, soul, dancehall, and 80s remixes with DJs Satva, Ross Hogg, B. Cause, and Deedot.
Pagode da Paz Pureza Skylark. 7pm-2am, $7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Saturday Night Soul Party Elbo Room. 10pm-2am, $5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, $15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free.

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San Franciscans eat sourdough pizza.

Real San Franciscans know what makes this town special. Things like Goat Hill Pizza's sourdough crust. Everybody in the City knows us for our Monday night "all you can eat" special on Potrero Hill, but now you can get that same deal weekdays at lunchtime at our new Howard Street location. You can also get our sourdough pizza delivered to your door by calling 974-1303.

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NEW HOWARD ST. LOCATION: 525 HOWARD ST. @ CLUB NV 357-1440
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AVANDIA WARNING

Avandia® is linked to an increased risk of: • Stroke • Heart Attack • Sudden Death

A New England Journal of Medicine study revealed that the diabetes drug Avandia® is associated with a significant increase in the risk of heart attack. If you or a loved one have suffered serious side effects or died after using Avandia®,

YOU MAY BE ENTITLED TO **MONEY DAMAGES***

*Prior results do not guarantee future outcomes.

If you or a loved one has suffered from a stroke, heart attack or sudden death after using Avandia®, **contact the law firm of Oshman & Mirisola toll free at 1-800-932-4319.**

FOSAMAX HEALTH ALERT

Fosamax is a drug used primarily to treat osteoporosis in post menopausal women. The FDA issued an analysis of Fosamax linking it to a serious bone disease known as **osteonecrosis of the jaw (ONJ) or "dead jaw."**

Symptoms of osteonecrosis of the jaw (ONJ) include:

• Loosening of Teeth • Ulcers and Sores • Tooth Extractions • Jaw Pain
• Severe Infections • Exposed Bone • Swelling

If you or a loved one has taken FOSAMAX and have any of the above symptoms, **call Oshman & Mirisola at 1-800-932-4319**.

HERNIA PATCH SAFETY WARNING

The Composix Kugel Mesh Patch was recalled after reports showed that the "memory recoil ring" which opens the patch after it has been inserted into the intra-abdominal space, can break under stress. Recoil ring breakage may lead to:

• Bowel Rupture • Chronic Intestinal Fistulae

If you or a loved one had hernia surgery involving a Composix Kugel Mesh Patch and have suffered from serious complications, **call the law firm of Oshman & Mirisola toll free at 1-800-932-4319**.

HEPARIN RECALL

Heparin, a blood thinner used in patients undergoing surgery and dialysis, has been recalled due to an increased number of adverse patient reactions. Adverse patient reactions have included, but are not limited to:

• Low Blood Pressure (Hypotension • Organ Failure • Shock • Allergic Reaction • Death

If you or a loved one has suffered **serious adverse reactions to Heparin or Tainted Heparin Syringes since 2007, call the law firm of Oshman & Mirisola toll free at 1-800-932-4319.**

Lawyers at Oshman & Mirisola are licensed in NY and NJ with principal offices in NY. In other jurisdictions, will work with local counsel.

MCM

Oshman & Mirisola, LLP
42 Broadway 10th Floor • New York, NY 10004

CALL TOLL FREE 1-800-932-4319

Resident DJs spin downtempo house and lounge beats.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Wonder-Full SF5: A Tribute to the Wonders of Stevie Mighty. 9pm. DJs Spinna and Bobbito pay tribute to the great Stevie Wonder.

SUNDAY 14

ROCK/BLUES/HIP-HOP

"Artists' Television Access Banquette Sauvage" ATA, 992 Valencia; www.atasite.org. 2pm-midnight, $10. With Conspiracy of Beards, Ash Reiter, Manicato, Grimace and the Fakers, Downer Party, Moe! Staiano, Eats Tapes, and Los Fulanos. Proceeds benefit Artists' Television Access.
Blevin Blectum, Freddy McGuire, Dominique Leone Café du Nord. 8pm, $10.
"Concerts First: Next Big Thing" Slim's. 11am, $15. With over 20 local punk and alternative bands.
Fishbone, Heavy Mojo, Natives of the New Dawn, Aroarah Independent. 8pm, $15.
Ozomatli Fillmore. 8pm, $26.50.
Pontiak, Eyes Hemlock. 9pm, $6.
Solvents, Maya Dorn Make-Out Room. 9pm.
These Arms Are Snakes, Trap Them, Narrows Bottom of the Hill. 9pm, $12.

FOLK/WORLD/COUNTRY

Brass Liberation Orchestra, Gomorran Social Aid and Pleasure Club Amnesia. 9pm, $7.
Musae St. Luke's Episcopal Church, 1755 Clay; www.musae.org. 4pm.

JAZZ/NEW MUSIC

Spencer Day Rrazz Room, Hotel Nikko, 222 Mason; www.therrazzroom.com. 7pm, $30-37.50.
Ledisi Yoshi's San Francisco. 2pm and 7pm, $5-26.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.
Bingo Hello Bingo Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, $5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.
Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church Il Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.
Club Havana Jelly's. 4pm, $10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guests.
Double Dragon Madrone. 8pm, free. Wind down the weekend with DJs B Moss and Emily, who spin indie, punk, Britpop, soul, and hip-hop.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, $5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, $3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Gloss Sundays Lookout, 3600 16th St; www.lookoutsf.com. 3-9pm. DJs Joseph Lee and Pornstar spin high-energy pop.
Harry Denton's Starlight Room 8:30pm, free. With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Jock Lookout, 3600 16th St; 431-0306. 3pm, $2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for LGBT sports teams and organizations.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, $20. Hip-hop and sports: two great tastes that taste great together.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, $5. Country and western dancing, serving the LGBT community and its friends.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 15

ROCK/BLUES/HIP-HOP

Black Crowes Fillmore. 9pm, $49.50.
"Blue Bear School of Music Presents" Bottom of the Hill. 7:30pm, $10-20. With 401 (K)boom, Fatal Kitten Revenge, Sub Prime Blues Band, Nooner.
Elodieo, Loop! Station! Elbo Room. 9pm, $5.
Amanda Palmer with the Danger Ensemble, Builders and Butchers, Zoe Keating Bimbo's 365 Club. 8pm, $25.
Leon Russell, Moonalice Independent. 8pm, $25.
"Straight No Chaser: An A Capella Christmas" Great American Music Hall. 7:30pm, $21.

JAZZ/NEW MUSIC

Kawek Yoshi's San Francisco. 8pm, $16.
Lavay Smith Enrico's Sidewalk Café, 504 Broadway; www.enricossf.com. 7pm, free.
Sony Holland Quartet Crocker Galleria, 50 Post; (415) 393-1505. Noon, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, $10. Merengue, bachata, salsa, and cumbia lessons.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
94117 Madrone. 9pm, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

Salsa Lunes Café Cocomo. 7:30pm, $3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

TUESDAY 16

ROCK/BLUES/HIP-HOP

Black Crowes Fillmore. 9pm, $49.50.
"Blue Bear School of Music Presents" Bottom of the Hill. 7pm, $10-20. With Liberal Elite, Hog Wranglers, Shotgun Wedding, Cold Sweat, Jazz Vocal Performance.
Mantles, White Music, Photobooth Hemlock. 9pm, $6.
Solvents, Maya Dorn El Rio. 8pm.

JAZZ/NEW MUSIC

Holly Cole Yoshi's San Francisco. 8pm and 10pm, $18.
8-Legged Monster, Loren Benedict Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, $5.

BAY AREA

"21 Grand Presents: Avant Garde Tuesdays" Uptown. 9pm, free. With John Gruntfest's Ritual Resurrection Band, SL Morse, and Weasel Walter Quintet.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm. DJ Alcoholocaust and DJ Denim Yeti spin old-school punk rock and other gems.
Adrian Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Change the Beat Madrone. 9pm, free. DJs Centipede and Citizen Ten spin thug jazz and funk rock from around the world.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, $5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, $3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.
Harry Denton's Starlight Room 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. **Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, $5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, $5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.
Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenny Kravitz. SFBG

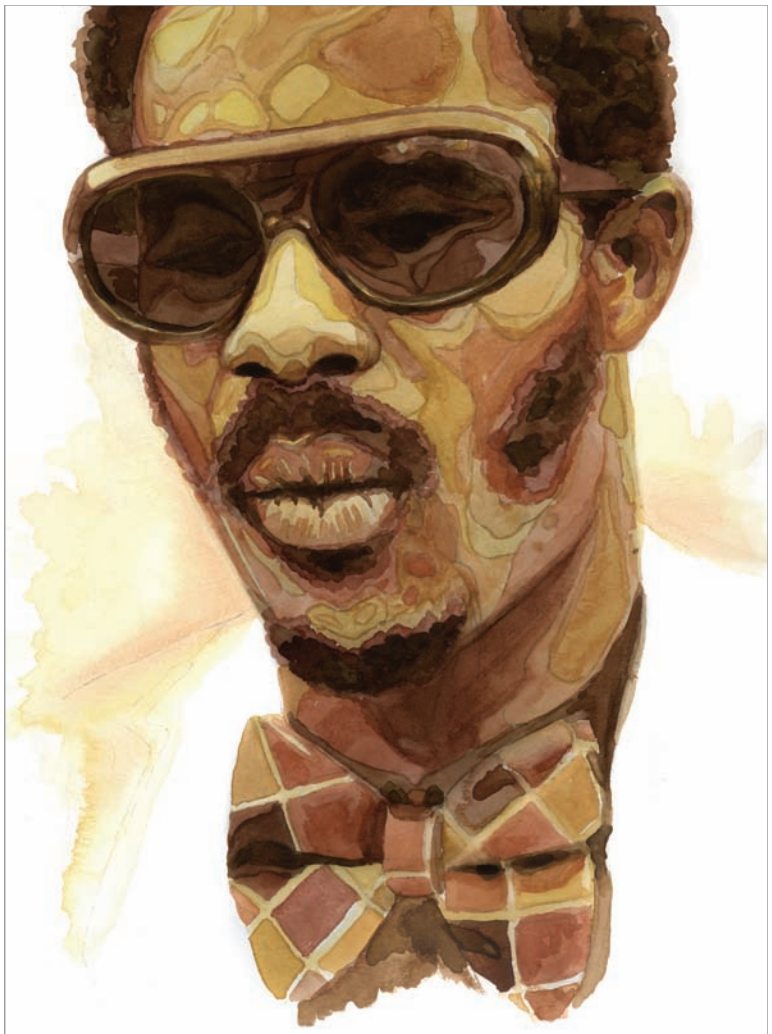
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Soulful Oakland native Ledisi croons Christmas songs at Yoshi's San Francisco Dec 11-14. | PHOTO BY BETH HERZHAFT

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After Godzuki
9PM-2AM
Control
w/ Dj's Ts, Raul (Penny Arcade) & Cubre Libre (Death of a Party)

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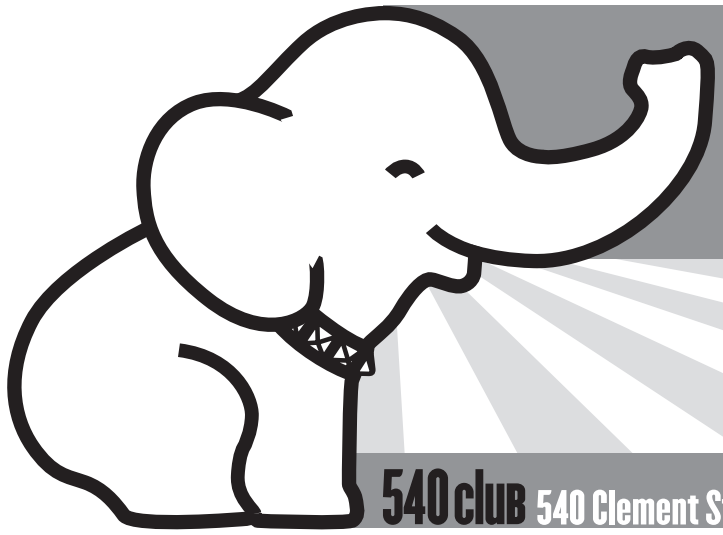
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SAT 12/13 9:00 pm $15 $12 students	9TH ANNUAL MUSICAL NIGHT IN AFRICA	BABÁ KEN & KOTOJA WEST AFRICAN HIGHLIFE BAND NIGERIAN BROTHERS BALLET LISANGA Welcoming Libation Ceremony Village Drum Circle with Pope Flyne
SUN 12/14 7:30 pm $10	BELLYDANCE OPEN STAGE	CAFÉ BELLIE 6:30 pm free bellydance lesson
TUE 12/16 8:30 pm $10	CAJUN/ZYDECO/BLUES	TOM RIGNEY & FLAMBEAU 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
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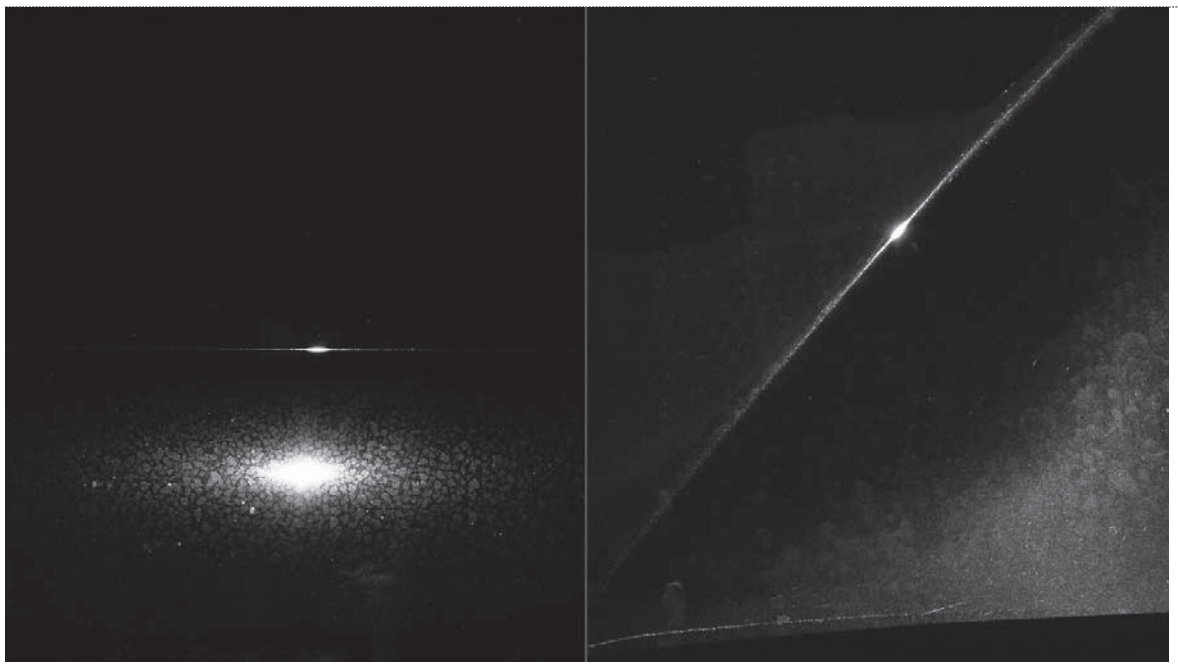

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"incidental films for an accidental audience"

PREVIEW The Bay Area is no stranger to outdoor projection: the past few years alone have brought Melinda Stone and Liz Keim's "A Trip Down Market Street" program; a series of "Illuminated Corridor" get-togethers in Oakland; and of course, numerous installments of Film Night in the Park. But Michael Damm's "incidental films for an accidental audience" is something new — a more ephemeral, relatively (in the artist's words) "unannounced" projection event taking place in various transit spaces or zones. "I'm interested in the anonymity of people seeing [the projections] in passing," Damm explains, during a recent phone conversation. "It presents a different way of thinking about how people see things. A glimpse can be an interstice — a glimpse in passing can leave a question hanging."

Though "incidental films" is an extension of an ongoing project with Portland, Ore., curator Stephanie Snyder, Damm happened upon the idea of projections shortly after moving from SF to the East Bay. "Oakland is a lot more about driving, and about the freeway," he says. "I became curious about those transit corridors." Damm found himself drawing ideas from the German architect and urban planning theorist Thomas Sieverts, in particular Sieverts' idea of the *Zwischenstadt*, or "in-between city." Though Damm is guarded about the specific visuals he's projecting, expect to see views of life-in-motion as you speed past his sights or sites. **(Johnny Ray Huston)**

INCIDENTAL FILMS FOR AN ACCIDENTAL AUDIENCE Through Dec. 21. Evening commute hours. In Oakland: viewable from the westbound platform of the West Oakland BART Station, and from passing trains northwest of the station. In San Francisco: viewable on Folsom (between 15th and 16th streets) and intermittently on the 80, 880, and 101 freeway corridors. www.davidcunninghamprojects.com, www.invisiblevenue.com, www.suddenly.org

Art listings are compiled by Johnny Ray Huston. See Picks for information on how to submit items to the listings. For complete listings, including this week's openings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CARTOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"The Totoro Forest Project."** Art inspired by *My Neighbor Totoro*. Through Feb 8, 2009. **"Small Press Spotlight: Ryan Claytor."** Solo showcase. Through march 8, 2009.**"Colan: Visions of a Man Without Fear."** A career-spanning retrospective. Through March 15, 2009.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"In the Beginning: Artists Respond to Genesis."** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 6, 2009. **"John Zorn Presents the Aleph-Bet Sound Project."** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Feb 1, 2009. **"Warhol's Jews: Ten Portraits Reconsidered."** Another look at Warhol's 1980 series. Through Feb 3, 2009.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Martin Puryear Prints."** Experimental prints by Martin Puryear. Through Jan 11, 2009. **"In the Name of God: War, Religion, and the Reliquaries of Al Farrow."** Solo show. Through Feb 15, 2009. **"Yves Saint Laurent."** Mammoth retrospective. Through April 5, 2009. **"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"246 and Counting: Recent Architecture + Design Acquisitions."** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. "**Brought to Light: Photography and the Invisible, 1840-1900."** Scientific photos from the 19th century. Through Jan 4, 2009. **"Double Down: Two Visions of Vegas."** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009. **"Martin Puryear."** Solo retrospective. Through Jan 25, 2009. **"The Art of Participation: 1950 to Now."** Thematic exhibition devoted to participatory art. Through Feb 8, 2009.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"The Gatherers: Greening Our Urban Spheres."** Group exhibition with public programs. Through Jan 11, 2009. **"transPOP: Korea Vietnam Remix."** Show of 16 artists from Korea, Vietnam, and the US. Through March 22, 2009.

BAY AREA

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"Mahjong: Contemporary Chinese Art from the Sigg Collection."** Four decades of Chinese art. Through Jan 4, 2009. **"Bending the Word."** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009.

GALLERIES

ONGOING

ArtZone 461 Gallery, 461 Valencia; 441-8680. Call for hours. "Heads and Tales," works by Agelio Batle. Through Jan 18, 2009.
Baer Ridgway Exhibitions 172 Minna; 777-1366. Call for hours. "Seasick," new work by Wolfgang Ganter. Through Jan 3, 2009.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Ed Moses and Peter Alexander," new work. Through Dec 20.
Bucheon Gallery 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Recent Paintings," work by Jenny Dubnau; "Works on Paper," art by Elena Sisto. Through Jan 3, 2009.
Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "Molecular Vision," new mixed media paintings by Klari Reis. Through Dec 23.
***Catharine Clark Gallery** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Bomb Landscape," art by Josephine Taylor. Through Jan 3, 2009.
City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Affordable Art for the Holidays," group show. Through Dec 31.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "Annual Holiday Art Sale," group show. Through Dec 30.
Don Soker Contemporary Art 49 Geary, suite 418; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Rise Above," solo show by Jesse Gottesman. Through Jan 3, 2009.
Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Electric Works: New Releases and Then Some," group show. Through Jan 3, 2009.
Femina Potens Edge Blackand Blue Tattoo, 381 Gurrero; 864-1558. Daily, noon-7pm. "Beauties," work by Julie Sutherland. Through Jan 5, 2009.
Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Oh, oh, oh, Christ!," group show of religious iconography. Through Jan 4, 2009.
580 Hayes 580 Hayes; www.shipyard-artists.com. Wed-Sun, noon-7pm. "Hunters Point Shipyard Artists' Holiday Show," group exhibition. Through Dec 24.
Galería de la Raza 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "ECDISIS," sculptural works by Ana Teresa Fernandez. Through Jan 10, 2009.
***Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "A Tribute to Bruce Conner & Terry Fox," tribute show. Through Jan 3, 2009.
Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Paper Beings," Barthes-themed group show curated by Marissa Gianno. Through Jan 31, 2009.
Kearney Street Workshop 180 Capp #5; 503-0520. Call for hours. "Shifted Focus: A 10th Anniversary APAture Retrospective," group exhibition. Through Jan 23, 2009.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Illiterature," textual group show curated by Mark Carter. Through Jan 3, 2009.
***Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. "Flor de Manila y San Francisco," works by Jenifer K. Wofford. Through Dec 19.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "The Impact Curve," art by William Swanson. Through Dec 24.
Micaëla 49 Geary; 551-8118. Tues-Sat, 10:30am-5pm. "Winter Salon 2008," group show. Through Jan 10, 2009.
Michael Rosenthal Contemporary Art 365 Valencia; 552-1010. "Rooted in America," work by Renee Billingslea. Through Jan 3, 2009.
***Mission 17** 2111 Mission, suite 401; 861-3144. Wed-Sat, 1-6pm. "Dream On!," fifth annual juried exhibition. Through Jan 31, 2009.
Mollusk Surf Shop Gallery 4500 Irving; 564-6300. Daily, 10am-6:30pm. "Mollusk Family Poster Show," group show of screen prints. Through Dec 30.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. "Stolen Land," solo show by Other aka Troy Lovegates. Through Dec 31.
New Langton Arts 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "Interrupted Passage: Tomorrow is for Those Who Can hear it Coming," work by Julio Cesar Morales. Through Dec 20.
Queen's Nails Projects 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. "Mary Kelly // Kelly Barrie," two-person video show. Through Dec 31.
Rare Device 1845 Market; 863-3969. Tues-Wed, Fri-Sat, noon-7pm; Thurs, noon-9pm; Sun, noon-6pm.
***Ratio 3** 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. "ODO," work by Lutz Bacher. Through Sat/13.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.Through Dec 31. "Duo Mysto," art by Don Ed Hardy and Ron Nagle. Through Jan 10, 2009.
Southern Exposure 417 14th St; 863-2141. Thurs-Sat, noon-6pm. "Daniel Nevers," artist in residence. Through Sat/13.
Stephen Wirtz Gallery 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. "A Road Divided," photography by Todd Hido. Through Dec 20.
Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "Dream With Everything That Fades Away," work by four artists. Through Dec 20.
Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. "Vehicles of Emancipation," paintings by the Oyster Pirate Workshop. Through Jan 10, 2009.
Venus Gallery 627 Cortland; 829-8465. "Retrospective One," collective show. Through Jan 17.

BAY AREA

Caldwell Gallery 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. "Familiar Places Revealed," digital photo murals by Barbara Kossy. Through Dec 31.
Chandra Cerrito Contemporary 25 Grand, Oakl; 577-7537. Fri, 4-7pm; Sat, noon-3pm. "Open Space," work by Zachary Royer Scholz. Through Jan 31, 2009.
Craft and Cultural Arts Gallery 1515 Clay, Oakl; (510) 622-8190. Mon-Fri, 10am-5pm. "Crazy After All These Years: NIAD Faculty," group show. Through Dec 26.
Cricket Engine 429 Embarcadero P2B7, Oakl; (510) 388-6116. Sat, 1-5pm. "Watercolors," work by John Colle Rogers. Through Sat/13.
di Rosa Preserve 5200 Carneros, 121 Napa; (707) 226-5991. Tues-Fri, 9:30am-3pm. "After the Age of Reason," new work by Maria Porges. Through Jan 3, 2009.
Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Tickling Thicket," constructions and installations by Katy Stone and paintings by Yvette Molina. Through Sat/13. "Collapsitalism," holiday sale show. Through Jan 2, 2009.
Louie Meager Art Gallery 43600 Mission, Fremont; (510) 979-7916. "The Plumed Serpent," installation by David Tomb. Through Dec 20.
Lucky Ju Ju Pinball Art Gallery 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. "Pinball as Art and the Art of Pinball," group show. Through Feb 4, 2009.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Call for hours. "Richard Steven Street: Photographs," solo show. Through Jan 30.
Pro Arts 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. "NIAD at 25," retrospective show. Through Jan 15, 2009.
Red Cake Gallery 4209 Howe, Oakl; 990-7148. Call for hours. "Shiny Brite and Red Cake's First Birthday," anniversary show. Through Sat/13.
Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "The Cabinet II, " prints by Samantha Lautman, Anne M. Simson, and Patrick Roew. Through Dec 21.
Vessel 3026 Ashby, Berk; (510) 981-8100. Mon, 10am-3pm; Wed-Sat, 1-5pm; Sun, noon-4pm; and by appt. "Transformation," new works by Walter James Mansfield and Mark Pavlovits. Through Jan 15, 2009.
WELL 4233 Telegraph, Oakl; (510) 653-4808. Call for hours. "Eye of the Beholder," group show. Through Jan 10. SFBG

stage



Love it or leave it: Civil War reinactments have nothing on Rhonnie Washington and David Westley Skillman, from left in left image, and Cathleen Riddley and Brian Freeman, from left in center image, in Thick Description's production of Suzan-Lori Parks's *The America Play*. Smuin Ballet's *The Christmas Ballet* lets it show with, right, Jessica Touchet.

THE AMERICA PLAY PHOTOS BY RICK MARTIN; SMUIN BALLET PHOTOS BY TOM HAUCK

Dig it

History proves as timely as ever in Thick Description's revival of *The America Play*

By Robert Avila
› a&eletters@sfbg.com

REVIEW Long before Suzan-Lori Parks' Pulitzer Prize–winning *Topdog/Underdog* (2002) was bedazzling them on Broadway, an earlier and related work called *The America Play* (1990-93) was wowing Bay Area audiences in a small but vital production staged by Thick Description. Like the later play, the company's 1994 West Coast premiere churned themes of memory, identity, kinship, and race in the maw of American history, all of it focused provocatively on a wonderfully fertile conceit: the image of a black man dressed as Abraham Lincoln, sitting watching a play — a human target and one big, very specific arcade duck for the pleasure of patrons reenacting the role of presidential assassin.

The similarities begin to diverge after that. Where *Topdog* centered with seeming realism on two African American brothers named Lincoln and Booth, *The America Play* concerns a father and son, the son searching out the father by excavating a theme-park site specified as "an exact replica of the Great Hole of History." It also incorporates the wife and mother, and concentrates on the uncanny Lincoln-likeness of the father — known as the Foundling Father — as well as the life-altering inspiration he receives from the story of "the Great Man." Not least among its differences, the play operates on a more openly abstract, even abstruse plain, albeit one brimming with cultural significance and palpable irony.

The American Play may lack the edginess and also some of the tautness of the more concentrated 2002 two-hander, but revisiting the work in Thick Description's exquisite revival, as part of its 20th anniversary season, shows it is still worthy and affecting in a sly, haunted fashion that gets its full due from artistic director Tony Kelly's intelligent and lyrical staging, as well as a fine cast headed by 1994 veterans Rhonnie Washington and Brian Freeman, both brilliantly reprising their roles as, respectively, the gravedigger-turned–Abraham Lincoln impersonator and his son Brazil. Rounding out the enjoyable ensemble are Deirdre Renee Draginoff, Cathleen Riddley, and David Westley Skillman.

Setting us on the abstract expanse of history, "a great hole in the middle of nowhere," Rick Martin's sublime set is a gorgeous cascade of plank-wood flooring falling in a graceful curve from the top rear of the stage out to the lip, where it meets a proscenium shaped as a large wooden picture frame. The Foundling Father addresses us from a wooden rocker center stage, a paste-board cutout of Lincoln over his right shoulder, a small bust of "the Great Man" on a table downstage to his left. Sections of the wall/floor come out later to produce an excavation site and a mini stage for a play-within-the-play.

The action and the dialogue — rich, redolent, and blunt as freshly dug earth — resonate powerfully and strangely, taking gradual but firm hold. It's all funny ha-ha and funny eerie, cuttingly ironic, and wonderfully suggestive — this play built up around the notion of an African American man as latter-day double and relation to the lanky senator from Illinois who became world-historic leader of the country. As for how it reads a decade-and-a-half after the first production, let's just say the play's excavations of history are as timely as ever. SFBG

THE AMERICA PLAY
Through Sun/14; Thurs.-Sun., 8 p.m.; $15–$30
Thick House
1695 18th St., SF
(415) 401-8081
www.thickhouse.org

PARTY HARDY: SMUIN BALLET'S HOLIDAY MIXED BAG

REVIEW Going to Smuin Ballet's *The Christmas Ballet* feels like going to a big party. You're glad to see some guests while others make you want to head for the door. Currently touring the Bay Area, the 15-year-old holiday extravaganza finishes its annual run at Yerba Buena Center for the Arts Dec. 17 to 28.

It's easy to see why this two-part concoction of 30 numbers, divided into *The Classical Christmas* and *The Cool Christmas*, has become a holiday staple. If the late Michael Smuin was anything, he was an entertainer. It's what he loved and it's what he was good at, even if some of us believe he could have been more.

During its Dec. 4 performance at the Mountain View Center for the Performing Arts, the company, now under the direction of Celia Fushille, showed itself in good shape. The 14 disciplined but free-spirited dancers injected the requisite sentiment and sass into choreography by Smuin and new additions by Amy Seiwert, Viktor Kabaniev, and Val Caniparoli. *The Christmas Ballet* lives by its musical choices. Smuin's taste was far-reaching and inclusive: he loved pop as much as Bach, and his unabashed largesse enlivened the sometimes problematic choreography.

At its most objectionable, the choreography dips deep into the sentimental and skims the surface of great classical music as if it were whipped cream. But Smuin also knew when to step back. You can't compete with "Veni Emanuel," or vocalists like Louis Armstrong and Bing Crosby. So he opted for simple strolling patterns, which became a theme weaving throughout the two hours. At its best *The Christmas Ballet* is unpretentious, musical, and witty.

Contrary to expectations, *The Cool Christmas* looked more dated than *The Classical Christmas*, which intersperses carols from around the world with selections from the symphonic repertoire. *Cool*'s pop choices stopped at around 1980 — it could have used an injection of more contemporary fare. But don't even think of touching *Santa Baby*.

The dancers were a joy to watch. Susan Roemer was lyrical, melodramatic, and super-vampy; Brooke Reynolds, dignified in some seriously convoluted partnering; Shannon Hurlbut, on the dot in his tapping; and Aaron Thayer, joyous and committed in everything he danced. As for Ted Keener's Elvis, not quite, but he'll get there. **(Rita Felciano)**

SMUIN BALLET Dec. 17–20, 23, and 26–27, 8 p.m.; Dec. 20–21, 23–24, 26–28, 2 p.m.; Dec. 21, 7 p.m.; $18–$55. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 495-2234, www.smuinballet.org.

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The American Dream

PREVIEW No sooner do they settle into their snug and versatile new alley roost on Natoma Street than the people at Boxcar Theatre go itinerant again. The company, founded just a few years back on valiantly environmental productions set aboard moving buses (2006's *21/One*) or on the sands of Baker Beach (2006's *Zen*), is spending the holiday season couch-surfing its production of Edward Albee's *The American Dream* in a series of private living rooms around the Bay.

Fair enough. This early one act — a scathingly trenchant satire of quote-unquote American family values — is as personal and autobiographical an assault on the hollow mores and manners of a vicious culture as anything Albee ever penned: it's almost like it never left home in the first place. The cozy parable of Mommy, Daddy, and Grandma — plus special guest: a mysterious young man the spitting image of a son they once adopted and destroyed — unfolds proudly and loudly in a strikingly absurdist key while laying the groundwork for more intricate creations/dissections in *Who's Afraid of Virginia Woolf?* (1962) and *A Delicate Balance* (1966). Like the teen who calls the fam out on all its bullshit, it's a play the author himself described as "a stand against the fiction that everything in this slipping land of ours is peachy-keen." Who says you can't go home again? **(Robert Avila)**

THE AMERICAN DREAM Fri/12, 7 and 8:30 p.m.; Sat/13 and Dec. 19 and 20, 7 p.m. $25. Various Bay Area living rooms; call for location. (415) 776-1747, www.boxcartheatre.org.

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Black Nativity PG&E Auditorium, 77 Beale; 474-8800, www.lhtsf.org. $18-36. Previews Thurs/11-Fri/12, 8pm. Opens Sat/13. Thurs-Sat, 8pm; Sun, 4pm. Through Dec 28. Lorraine Hansberry Theatre offers its yuletide gospel production with a new script, new songs, and new staging, directed by Stanley E. Williams.
Cinderella Zeum, Fourth and Harrison streets; 762-2071, ext 1, www.brownpapertickets.com. $10-25. Opens Sat/13. Sat, 3 and 8pm; Sun 3pm. Through Dec 28. The African American Shakespeare Company reinterpret the classic story, adding an evil stepfamily and a hip, zany Fairy Godmother.
Abraham Lincoln's Big Gay Dance Party SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. $30-40. Previews Wed/10-Fri/12. Opens Sat/13. Wed-Sat,8pm; Sat, 3pm; Tues, 7pm. (No matinee Sat/13.) Through Jan 17, 2009. Aaron Loeb deconstructs the American icon in this farcical world premiere.
Mr. YooWho's Holiday NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. $10-15. Opens Fri/12. Fri-Sat, 7pm; Sun, 2pm. Through Dec 28. Moshe Cohen brings home a new show that mixes European clown and mime with Japanese Kyogen and Yiddish absurdism.
Zanna, Don't! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Previews through Fri/12. Opens Sat/13. Wed-Sat, 8pm; Sun, 2pm. Through Jan 18, 2009. In Heartsville High same-sex couples are the norm, and the school's magical matchmaker is determined to make sure everyone in town is happily paired up.

BAY AREA

A Christmas Carol Hofmann Theatre, Lesher Center for the Arts, Walnut Creek; (925) 943-7469. $15-40. Opens Thurs/11, 8pm. Fri-Sat and Dec 18, 7:30pm; Sat-Sun, 2pm. Through Dec 21. Center REPertory Company produces the holiday tale, adapted by Cynthia Caywood and Richard L. James.
The Christmas Revels Scottish Rite Theater, 1547 Lakeside, Oakl; (510) 452-8800, calrevels.org. $15-50. Opens Fri/12. Fri, 7:30pm; Sat-Sun, 1 and 5pm. Through Dec 21. The California Revels observe the longest night of the year, the winter solstice, with ancient folk rituals, songs, and dances from diverse cultures.

ONGOING

As Bees in Honey Drown New Conservatory Theatre Center, s25 Van Ness; 861-8972, www.nctcsf.org. Wed-Sat, 8pm; Sun, 2pm. Through Dec 21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.
Babes in Hollywood: The Music of Garland and Rooney Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, www.hillbarntheatre.org. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 31. This West Coast premiere pays tribute to the careers of the performers.
A Christmas Carol American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. Wed/10, Thurs/11, Sat/13, Dec 17, 20, 23, and 26-27, 2pm; Thurs/11-Sat/13, Dec 18-20, 22-23, and 26, 7pm; Sun/14 and Dec 21, 1 and 5:30pm; Dec 24, noon and 4:30pm. Through Dec 27. Carey Perloff and Paul Walsh adapt the Charles Dickens classic.
Current Nobody Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. $12-25. Thurs/11-Sat/13, 8pm. Just Theater presents the West Coast premiere of Melissa James Gibson's 2007 one-act epic of modern marriage: a wry but over-strained comic adaptation of the **Odyssey** that posits wife Pen (a solid if less than inspired Arwen Anderson) as an adventuresome never-at-home-mom, a war photographer whose three-week assignment becomes the 20-year sojourn in battlefields and strange lands chronicled by Homer. Back at home where most of the action is set, a determinedly upbeat but progressively agonized husband Od (a comically understated Ryan O'Donnell) raises in distracted fashion — and with the help of the no-nonsense nurturing of a know-all bellhop, ably played by Michael Barrett Austin — their perforce self-sufficient daughter Tel (a sharp, versatile Danielle Levin) — from infancy through young adult years, while a trio of female documentary filmmakers (Lizzie Calogero, Lindsey Gates, Michelle Pava Mills) stalk him in his own house. Director Jonathan Spector's capable if somewhat tame production does well by the play overall, but the playwright's work, which includes some comic missteps and dull passages, seems at times more an exercise than a purposeful act of satire. (Avila)
George Dandin Victoria Theatre, 2961 16th St.; 863-7576, www.victoriatheatre.org. $15-25. Thurs-Sat, 8pm. Through Dec 20. A rich country farmer marries into an aristocratic family in Moliere's satire.
The Eight: Reindeer Monologues Exit Stage Left, 156 Eddy; www.brownpapertickets.com/event/47555. $28. Thurs-Sat, 8pm. Through Dec 20. Scandal breaks out on the North Pole when Santa is accused of sexual misconduct.
Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. $55-78. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. Consistency contains room for surprise and the gentle tweaking of a winning formula, or at least that's normally been the case with the she-fest known as Dame Edna Everage, alter ego — emphasis on the last part — of world-renowned Australian actor Barry Humphries. Capitalizing archly on the perennial "final tour" threat of rock star dinosaurs and mega sores of all kinds, Humphries' always extremely arch character returns with a reprise of the showbiz send-up that's held both of them in good stead for decades and change: a brilliantly meandering and megalomaniac monologue spiked with a song or two (accompanied by longtime musical director Andrew Ross on the ivories) and a devilish assault on the wonderstruck audience, several of whom invariably wind up on the stage and at least one of whom will be coaxed into placing a call home from there. This episode comes with two acts introduced by short films, competing biopics contributed by Dame Edna's people on the one hand and her hostile juvenile delinquent daughter, Valmai (Erin-Kate Whitcomb), on the other. But these additions aside, the show is familiar and, sad to say, a little stale — not that anyone could hope this last tour is anything but the first in a ceaseless stream of carefully marketed farewells. (Avila)
Evie's Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. $15-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through Dec 21. Gloria (Julia Brothers) and Clay (Darren Bridgett) have troubled teens on their hands. One is their son, Danny, the classic sensitive boy turned psycho, picked on at school, stuffed in lockers, saddled with a burdensome nickname ("The Duck"), harried by imperfect and preoccupied parents, suspended for gun possession, and now taken to the hills above the family's patio with Strauss on the iPod and a high-powered rifle trained on mom and dad. The latter discover their own duck-like position when Danny's girlfriend arrives grill-side in place of her alcoholic mother — scheduled for vegan barbecue and parental tete-à-tete-à-tete with Gloria and Clay — and announces the situation. Preposterously, lunch goes forward, with Evie spouting banalities and the parents proceed with a snarky discussion of childrearing and modern marriage amid bouts of blame and utterly tangential bickering. Meanwhile, offstage-Danny makes his ever-slight presence felt by the occasional felling of patio décor. In her directorial debut as Magic Theater's new artistic director, Loretta Greco assembles a first-rate cast whose delivery of Lewis's false-ringing, often ridiculous lines is, under the circumstances, heroic, but there's no question who the real hostages are. (Avila)

Ben Franklin in Paris Eureka Theatre, 215 Jackson; 255-8207, www.42ndstmoon.org. $24-42. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm; Wed/10, 7pm. Through Dec 14. Sidney Michaels' musical focuses on Ben Franklin's efforts get the US recognized as a sovereign nation.
The Great Puppet Bollywood Extravaganza SF Playhouse, Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. $10-20. Thurs-Fri, 8pm; Sat, 3 and 8pm. (No show Sat/13.) Through Dec 20. The Un-Scripted Theater Company's puppets and people improvise a musical with an Indian flavor.
The Last Yiddish Poet Traveling Jewish Theatre, 470 Florida; 292-1233, www.atjt.com. $30-34. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/14. Originally produced by Traveling Jewish Theatre in 1980 and now revived to lead off its 30th-anniversary season, this production is aptly peripatetic in structure as well as theme: two actors in vaudevillian comic getup (artistic director Aaron Davidman and TJT cofounder Corey Fischer, also the play's cocreator and half of the original cast) roam about a limbolike white-on-white set scattered with occasional detritus. The actors eventually mount a low stage within the stage, behind a row of modest footlights composed of painted tin cans, and amid knowing cornball lines they announce that they are speaking in "Yiddish" accents, despite not knowing Yiddish, so that the audience will recognize their Yankee selves as Jews. What follows is a reclamation of the language as a search for identity and authenticity, in several dramatic and musical modes and moods and in struggle with manifold forces of history, from assimilation to persecution to the blunt inconstancy of time itself. (Avila)
Long Story Short TheatreWorks at Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. $26-64. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Dec 28. Brendan Milburn and Valerie Vigoda's new musical unveils the roller-coaster romance of a Jewish-Asian American couple.
Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. $20. Thurs, 8pm.Through Dec 18. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.
Magic Holiday The Marsh, 1062 Valencia; www.themarsh.org. $7.50-10. Sat-Sun and Dec 22 and 29, 1pm. Through Dec 29. David Hirata and Friends present illusions and routines for audiences of all ages.
May Day Parade The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. $15-35. Sat, 8pm. Through Sat/13. Wayne Harris returns to the Marsh with another engaging and affirming solo show, a monologue recounting the childhood roots of his lifelong fascination with parades and marching bands. As personal as Harris' stories are, they function too as evocative and moving testimonies to the African American experience, as the boyhood Harris' innocent embrace of the annual May Day parade marks a realm of public life left open to African American participation and expression in days of intense segregation. A personable and appealing storyteller, Harris supports his straightforward yet well-crafted tale (directed by monologue master David Ford) with effortless humor, an eye for the colorful detail, and some smooth characterizations, including the family's Baptist preacher, his gentle peacemaker mother (subject of his last monologue, *Mother's Milk*) and his hard but ultimately loving father. Dominating this story, however, is Mama Belle, the stern but devoted matriarch whom Harris embodies as a towering and ample woman hunched over and slightly quivering with age but serious, witty and sharp throughout. It's her indomitable personality and implicit authority that give the boyhood Harris the final push he needs (as an 8-year-old banner carrier in a merciless pair of ill-fitting shoes) to complete the joyful, terrible trial that is his first May Day parade. (Avila)
No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. $15-35. Thurs-Sat, 8pm. Through Sat/13. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-autobiographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almódovar. (Avila)
Peter Pan Young Performers Theatre, Fort Mason Center, building C, room 300; 346-5550, www.ypt.org. $7-10. Sat-Sun and Dec 22, 1 and 3:30pm. Through Dec 22. Young Performer's Theatre takes a trip to Neverland.
The Phantom of the Opera Orpheum Theatre, 1182 Market; 512-7770, www.shnsf.com. $33-98. Tues-Sat, 8pm; Wed, Sat-Sun, and Dec 26, 2pm. (No performances Dec 25. Dec 31 performance at 7:30pm.) Through Jan 4. Harold Prince directs Andrew Lloyd Webber's musical.
The Rhino Christmas Panto Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-40. Wed-Sat, 8pm; Sun/14 and Dec 21, 3pm. Through Dec 21. A disgruntled young man is shown the meaning of Christmas by a fairy.
Star Wars: Live on Stage The Dark Room Theater, 2263 Mission; www.darkroomsf.com. $20. Fri-Sat, 8pm. Through Dec 27. Everyone's favorite sci-fi blockbuster is writ small.
Two by Woody! The Custom Made Theatre, 965 Mission; 1-800-838-3006, www.custommade.org. $10-25. Wed-Sat, 8pm. Through Sat/13. Custom Made presents two recent plays by Woody Allen: *Riverside Drive* and *Central Park West*.
The W. Kamau Bell Curve Climate Theater, 285 Ninth St; www.brownpapertickets.com. $25 (bring a friend of a different race and get in two for one). Thurs-Sat, 8pm. Through Sat/13. (Also SF Playhouse Studio Theater, 533 Sutter; Jan 8-Feb 28, 2009; Thurs-Sat, 8pm.) Comedian W. Kamau Bell takes a witty, insightful look at race in the context of an election year that has brought new meaning to the words "White House."
Wrapping Paper Caper The Marsh, 1062 Valencia; www.themarsh.org. $10-50. Sat-Sun and Dec 22 and 29, 3:30pm. Through Dec 29. Lunatique Fantastique present a mysterious holiday tale with live 3D animation.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Tues and Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. (No performance Dec 25; no matinees Sat/13 and Dec 20, and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 11, 2009. *The Arabian Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked director Mary Zimmerman's idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)
The Seafarer Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org. $10-55. Wed, 7:30pm; Tues and Thurs-Fri, 8pm; Sun, 7pm. Through Sun/14. Reveling in a Bay Area embrace, Irish playwright Conor McPherson (whose *Shining City* was just up at SF Playhouse) finds a first-rate harbor for his Seafarer at Marin Theatre Company. There artistic director Jasson Minadakis has brought together an exceptional cast of heavy-hitters to play a colorfully unexceptional crew of heavy drinkers, assembled round the poker table for a Christmas Eve debauch with special guest, the devil. Of course, no one knows the true identity of the dapper stranger in their midst (played with superb poise, convincing menace, and unexpected sympathy by Robert Sicular), except for the man whose soul he's come calling for (a brooding, tamped-down storm of emotions portrayed with understated perfection by Andy Murray). Although the setting is less than humble (J.B. Wilson's garish scenic design, with its rocky earthen walls, has the unintended quality of a theme park at work in it), the action is riveting, thanks to McPherson's deceptively easy style and five exceptionally enjoyable performances, which include great work from John Flanagan, Andrew Hurteau, and a wrenchingly fine turn from Julian López-Morillas. Like the best dark Christmas tales, the story exploits the freighted nature of that good night to slowly, surely lay a cold mortal hand on your shoulder, until you know the strength and beauty to be found in second chances. (Avila)
Joe Turner's Come and Gone Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $13.50-71. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm. (No matinee Thurs/11.) Through Sun/14. The themes of displacement and song run compellingly throughout the late August Wilson's *Joe Turner's Come and Gone*, currently receiving director Delroy Lindo's fine, impressively cast production at the Berkeley Rep. Set in 1911 during the great migration of African Americans northward, *Joe Turner*'s action unfolds in a Pittsburgh boardinghouse operated by the decent but huffy Seth Holly (Barry Shabaka Henley) and his kindhearted wife, Bertha (Kim Staunton). The main plot of Wilson's evocative, earthy, and humor-laden tale of disunion, reunion, and fractured identities takes hold with the arrival of the grimly forlorn, vaguely menacing Herald Loomis (Teagle F. Bougere). Since his release from bondage, Loomis, a former deacon, has searched with trancelike focus for the mother of his shy daughter (Inglish Amore Hills, alternating with Nia Reneé Warren). The Hollys' boardinghouse takes on the baleful aspect of Loomis' entombed soul as his violent outbursts of protest and revelation edge the play beyond naturalism toward a mythopoesis of half-submerged history. (Avila)

DANCE

Chime Live! Margaret Jenkins Dance Lab, 301 Eighth St, no 200; 861-3940, www.mjdc.org. Free. Mon/15, 5pm; Tues/16, 7pm. Chime artists Janice Garrett, Manuelito Biag, KT Nelson, Jo Kreiter, Deborah Slater, Cynthia Adams, Scott Wells, and Rajendra Serber discuss mentorship and the program's role in choreography and present work.
Dance-Along Nutcracker: Bah Humbug! Yerba Buena Center for the Arts, 701 Mission; 978-ARTS, www.ybca.org. $16-50. Uncle Drosselmeyer is haunted by spooks when he refuses to attend the family holiday soiree. This wacky SF holiday tradition raises funds for the SF Lesbian/Gay Freedom Band.
Love Is Free The Garage, 975 Howard; 885-4006, 975howard.com. $15. Sat/13-Sun/14, 7:30pm. Queer Girl Theatre Project stages a multi-disciplinary look at love, equality, and same-sex marriage.
Navidad Flamenca Project Artaud Theater, 450 Florida; 863-9834, www.artaud.org/theater/. $35-45. ODC Theater and Caminos Flamencos produce this program with Yaelisa, guitarist Jason McGuire, vocalist Roberto Zamora, and others.
Nutcracker War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Opens Thurs/11, 7pm. Tues-Wed, Fri-Sun, Dec 18 and 22, 2 and 7pm; Dec 24, 11am and 4pm. Through Dec 28. San Francisco Ballet's praised production includes choreography by Helgi Tomasson, scenic design by Michael Yeargan, and costume design by Martin Pakledinaz.
The Revolutionary Nutcracker Brava Theater, 2781 24th St; 273-4633, www.dancemission.com. $15. Sat/13, 2 and 7pm; Sun/14, 2 and 6pm. This version for kids includes taiko, ballet, modern, hip-hop, and more, as presented by Dance Brigade's Dance Mission Theater youth program.
SF Swing Festival Hotel Whitcomb, 1231 Market, SF; www.swingchampionships.com. $20-100. Fri/12-Mon/15, various times. The SF Balboa Swing Festival event includes the North American Swing Championships, 40 workshops, four bands, an old-timer Q&A, and more.
The Velveteen Rabbit Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 978-2787, www.ybca.org. $15-45. Thurs/11-Fri/12, 11am; Sat/13, 1 and 4pm; Sun/14, 2pm. ODC/Dance stages their beloved holiday production.

PERFORMANCE

AIRspace The Garage, 975 Howard; 975howard.com. $10-20. Sat/13-Sun/14, 8pm. Meliza Banales, Sadie Lune, and others appear in this showcase produced by the oldest residency program in the country for queer performance artists.
All's Well That Ends Well Eureka Valley Recreation Center Auditorium, 100 Collingwood; www.sffct.org. Free. Thurs/11-Sat/13, 7:30pm; Sun/14, 3pm. Shakespeare's comedy is staged as a gothic fairy tale by San Francisco Free Civic Theatre.
Bardot A Go Go Rickshaw Stop, 155 Fell; 831-2011, www.rickshawstop.com. Free. Wed/10, 9pm. The Devil-Ettes and the Mini Skirt Mob shimmy alongside DJs California Kid and Brother Grimm.
The Empire Builders Boxcar Playhouse, 505 Natoma; www.brownpapertickets.com/event/48304. $10. Opens Fri/12. Thurs-Sun, 7pm. Through Dec 21. Produced by collective theatre productions, Caitlin McGarty's absurdist work looks at fear as a family is chased by the Noise.
Fiesta Flamenca Bollywood Café, 3372 19th St; 970-0362. $10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.
Frolic CounterPULSE, 1310 Mission; 1-800-838-3006, www.brownpapertickets.org. $20-50. Thurs/12-Sat/14, 8pm. SF's annual circus-drag-burlesque festival showcases Fou Fou Ha, Anna Conda, This Way/That Way, and others.
Golden Gate Men's Chorus St. Matthew's Lutheran Church, 3281 16th St; 668-GGMC, www.ggmc.org. $20. Thurs/11, Sun/14, and Dec 16, 8pm. Joseph Jennings directs the holiday concert, "'Tis the Season!"
Great Broadway Sing-Along Kanbar Hall, Jewish Community Center, 3200 California; 292-1233. $22-25. Thurs/11, 8pm. Sing along to Rodgers and Hammerstein, the Gershwins, and more.
Hybrid Festival of New Works Intersection for the Arts, 446 Valencia; 626-2787, ext 109, www.the intersection.org. $15-25. Opens Thurs/11. Thurs-Sat, 8pm. Through Dec 20. The two-week event highlights the vision of Marc Bamuthi Joseph and includes music, theater, and spoken work pieces by Lauren Whitehead, Denizen Kane, Mayda, Jose Vadi, Chinaka Hodge, and Jason Mateo.
I Am Snowmiser: Walken in a Winter Wonderland The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. $15-20. Opens Fri/12. Fri-Sat, 10pm. Through Dec 20. Christopher Walken as you've never seen him — in a Christmas cabaret.
The Jotos and Homeboys Project Galeria de la Raza, 2857 24th St; 826-8009. $10-12. Sat/13, 8pm. Yosimar Reyes, Jorge De Hoyos, and nosJOTros offer a new performance.
Loco Bloco Dance Mission Theater, 3316 24th St; locobloco@gmail.com. $5-50. Fri/12-Sat/13, 7pm; Sun/14, 2pm. The group's fourth annual new works concert explores issues facing middle and high school students with comedy, drama, music, and dance.
Mission Dolores Basilica Choir's 17th Candlelight Christmas Concert Mission Dolores Basilica, 3321 16th St; 621-8203. $15-25. Sun/14, 5pm.
A Red Christmas New Conservatory Theatre Center, 25 Van Ness; 861-8972. $20-32. Previews Wed/10-Fri/12. Opens Sat/13. Wed-Sat, 8pm. Through Dec 20. Russian opera diva Katya Smirnoff-Sky performs.
Steve Snelling Sheba Lounge, 1419 Fillmore; www.shebalounge.com. Free. Tues, 7pm. Through Dec. The piano player and vocalist performs with comedian-vocalist Jon Sugar.
Tharisanam: Vision of the Other 977 S Van Ness; 282-8705. $10-25. Sat/13, 6pm. Eth-Noh-Tec returns from its cultural exchange to India with a performance salon and Indian dinner.
Thousand Faces Ball OmniCircus, 550 Natoma; 701-0686, www.omnicircus.com. $10 donation. Sat/13, 8pm. The dark industrial multimedia cabaret of robots, music, dance, performance, and video highlights Frank Garvey, the Most Nor Rust Band, Joan Loon, Reverend Cosmo, and more.
Kenny Yun's Lettucetown Lies The Marsh, 1062 Valencia; www.themarsh.org. $10-15. Wed/10, 7:30pm. The new one-man show looks at hick crushes and smalltown travails.

COMEDY

Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, $5. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantily Clad Comedy" with Joe Nguyen, $12. Sat/13, 7pm: "New Jew Revue" with Moshe Kasher, Mo Mandel, Jeff Applebaum, and Nato Green, $10-12. Sat, 7pm: "New Talent Show," $5. Sat, 9pm: "Naked Comedy," $12.
Jewish Community Center of San Francisco Kanbar Hall, 3200 California, SF; 292-1233, www.jccsf.org/arts. Sat/13, 8pm: Susie Essman, $45-50.
Punch Line 444 Battery; 397-7573. Wed/10-Thurs/11, 8pm, and Fri/12-Sat/13, 8 and 10pm: Ian Bagg with Reggie Steele and Kevin O'Shea, $15-21. Sun/14, 8pm: SF Comedy Showcase, $12. Mon/15, 8pm: Third annual XXX-mas Show with Drennon Davis, $15. Tues/16-Dec 18, 8pm, and Dec 19-20, 8 and 10pm: Ron Shock with W. Kamau Bell and Rob F. Martinez, $15-21. SFBG

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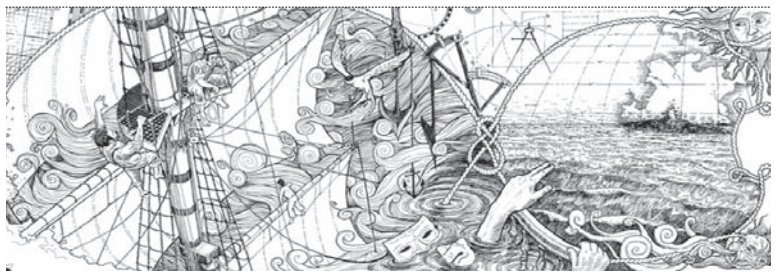
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EVENTS



EXCERPT OF 2 FINE CHAPS' *THE CHASE, OR THE THIRD DAY*

San Francisco Center for the Book Holiday Fair *and* StoryCorps Listening Event

PREVIEW It would require a Marianne Moore-level list-making poet to capture the essence of the pre-Etsy crafts world. Appliqué vests, a color palette skewing heavily toward turquoise, earrings that look like miniature $200 dinner plates — there was such textural richness in the '90s! As a former volunteer at the San Francisco Center for the Book, I can testify that the presence of this world exists in delicate balance with a younger one, made up of kids attempting to get a leg up in life by, say, doing freelance letterpress wedding invitations. Luckily, book fetishists' sensibilities change at a significantly slower pace than those of clothing designers. In place of a sour generation clash, expect a gentle spectrum of approaches to decorative paper-making and the like.

NPR, like *The New York Times*, should have a reputation for being the last on the block to know. Instead, it's got Ira Glass, Terry Gross, and Kai Ryssdal — with the exception of the last one, parents cool enough to blind you to the fact that they're keeping all the relevant, weird stuff from you. StoryCorps is an independent nonprofit charged with the self-appointed, God-like task of capturing dialogues between two people from different generations for posterity. The oral histories that emerge can be fascinating and moving, but just as interesting is hearing the speakers' negotiations: between the individual and history, there's another country. The lapses are just as compelling as what's told. Stepping inside the silver trailer won't do much to attune you further to how stories are constructed and understood, but getting a walk-through of the selection, recording, and editing processes might. **(Brandon Bussolini)**

SAN FRANCISCO CENTER FOR THE BOOK HOLIDAY FAIR Fri/12, 6–8 p.m.; Sat/13, noon–5 p.m, free. San Francisco Center for the Book, 300 De Haro, SF. (415) 565-0545. www.sfcb.org.

STORYCORPS LISTENING EVENT Sun/14, 2–4 p.m., free–$10. Contemporary Jewish Museum, 736 Mission, SF. (415) 655-7800, www.thcjm.org.

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 11

Good Vibrations Prohibition Party Amnesia, 853 Valencia; www.events.goodvibes.com. 9pm, $10. Live music by Tin Cup Serenade and taxi dances.
Mary McAleese McLaren Conference Center, 2310 Fulton (between Masonic and Clayton); 422-4260. 10:30am, free. USF honors the president of Ireland for her unifying efforts.

SATURDAY 13

Crafticon Modern Times, 888 Valencia; 282-9246. Noon-7pm, free. A holiday fair with local artisans.
Holiday Print Sale Graphic Arts Workshop, 2565 3rd St; 285-5660. 11am-6pm (also Sun/14, 11am-6pm), free. California Society of Printmakers and Graphic Arts Workshop present works.
John Guare A.C.T., 30 Grant; www.act-sf.org. 10am, free. There will be less than two degrees of separation between you and the playwright at this event.
KPFA Crafts and Music Fair Concourse Exhibition Center, 635 8th St; (510) 848-6767(x646). 10am-6pm (also 10am-6pm, Sun/14), $7-10. More than 200 artisans are selected for this KPFA fundraiser.
LEGO League Robotic Challenge Randall Museum, 199 Museum Way; 554-9600. 9:45am-4:30pm, free. A chance to watch the qualifying events in this international program for children ages 9 to 14.
Root Division Second Saturday 3175 17th St; 863-7668. 7-10pm, $2-20. Over 40 artists contribute to this fundraiser for Root Division's Youth Education Program.
Stephen Vincent and a Beverly Dahlen Tribute Timken Lecture Hall, 1111 8th St; www.sptraffic.org. 7:30pm, $5-10. Small Press Traffic presents the final event of its fall calendar.
Tribute to Bob Kaufman Main Library, Koret Auditorium, 100 Larkin; 557-4277. 2-4pm, free. Roscoe Mitchell of the Art Ensemble of Chicago, David Meltzer, Devorah Major and others honor the poet.

SUNDAY 14

ATA Banquette Sauvage 992 Valencia, SF; www.atatsite.org. 2pm-midnight, $10. Conspiracy of Beards, Eats Tapes, and more appear at a fundraiser (including raffle) for the space.
EcoHoliday SF SF Galleria Design Center, 101 Henry Adams; www.sfdesigncenter.com. 11am-8pm, free-$5. Almost 100 green exhibitors, speakers, and musicians contribute to this partial fundraiser for Green for All.

BAY AREA

Small Press Distribution All Star Reading Extravaganza 1341 7th St, Berk; noon-4pm, free. Lyn Heijinan, Stephanie Young, and nine more local authors read at this event for the world's only non-profit distributor of small press books, with a warehouse of books on sale.

MONDAY 15

Cutting Ball Play and Party 277 Taylor; 419-3584; 6-8:30pm, $20-30. Eugenie Chan leads a five-minute-play writing salon to raise funds for the theater company; one play will be performed in January.

TUESDAY 16

"Totoro Forest Project" Reception Cartoon Art Museum, 655 Mission; www.cartoonart.org. 7-9pm, free. A reception for the Sayama forest fundraising exhibition inspired by Hayao Miyazaki's *My Neighbor Totoro*. SFBG

Wow wow wow wow

Kevin Killian on Pepsi, Joe Jonas' eyebrows, and *Action Kylie*

By Brandon Bussolini
› a&eletters@sfbg.com

Kevin Killian is an inveterate and unapologetic collaborator: even when writing solo, there's always another presence. Whether he ventriloquizes through this other, or assimilates or deconstructs it is the reader's call, and it's a difficult one to make. The poems in Killian's most recent book of poetry, *Action Kylie* (In Girum Imus Nocte et Consumimur Igni, 128 pages, $15) are places where T.S. Eliot's cats LOL, Antonio Banderas anagrams to "no brains on a date," and Kylie Minogue's derivativeness is more compelling than genius. In the process, Killian sinks probes into public-celebrity exchanges that increasingly substitute for news. On the eve of the book's upcoming release party, I spoke with him about Kylie, Amazon reviews, and Ted Berrigan's Pepsi addiction. (For a complete version of this interview, which touches on Kathy Acker, *Deaf Women of Canada*, the Orono Conference, and Killian's fling with Arthur Russell, go to the Pixel Vision blog at www.sfbg.com/blogs/pixel_vision.)

SFBG *When I first saw you in person, I noticed that you were drinking Diet Pepsi. Pepsi is also mentioned in the book, Kylie having been a Pepsi spokesperson. And there's a video from a band called Ssion, a cover of the Young Marble Giants song "Credit in the Straight World," that starts with the singer drinking from a Pepsi can. So I've kind of had Pepsi on the brain. Didn't Kylie do a Pepsi ad and get shit for it?*

Kevin Killian Yeah, at a low point in her career she did a terrifying ad for Pepsi in Australia. In it, she's on TV in a sexy video and a young boy, like 11 or 12, is watching. He opens a Pepsi, and she's there in his bedroom, sitting on his lap, and is really tastelessly grinding into him. That video was too raw to be shown very widely. It wasn't classy — what can I say?

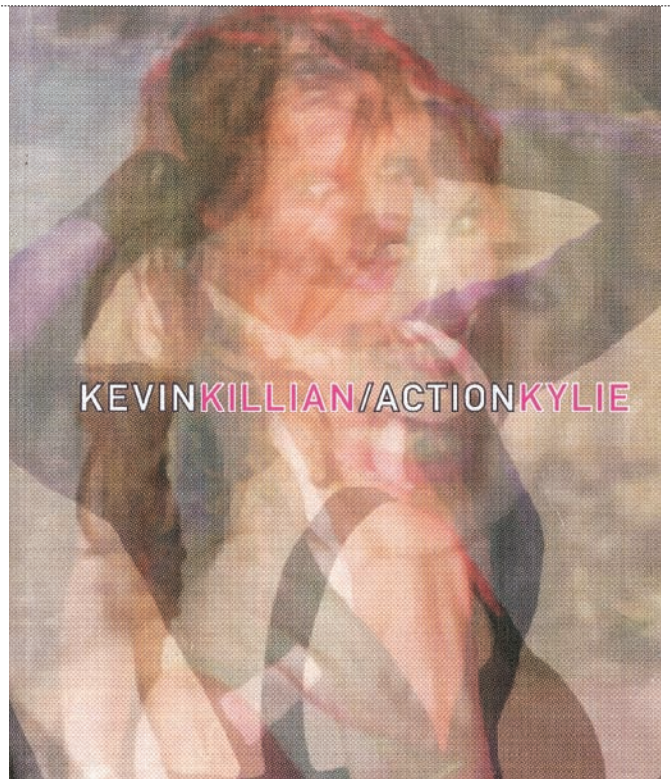
SFBG *Since the cola wars are over, I was wondering if there was some sort of cachet to Pepsi.*

KK It was Ted Berrigan's favorite drink. I didn't know him, but I saw him a few times, and he guzzled it down. He would get a little antsy if he didn't see a quart of it somewhere nearby.

SFBG *There seems to be a kind of split between* Action Kylie*'s first three sections, which are explicitly focused on Kylie as a subject, and the last four, where her relationship to the writing is less obvious.*

KK The book was written roughly chronologically, and I guess my sense of her was so deep — it's part of my identity now — that she's in it equally all the way through. I'm thinking of incidents, circumstances, apparitions of her that maybe aren't visible to you in those later poems.

SFBG *The* Action Kylie *essay "Kylie Evidence" and the huge number of Amazon reviews you've authored collapse a lot of different registers. They're not exactly straight criticism, or uncomplicatedly ironic. There's a strange cacophony in the way they're constructed, going from Wikipedia-style omniscience to something intensely personal. When you identify with Kylie as a "second- or third-rate talent," it's hard not to feel like you're giving yourself short shrift, because that kind of writing does something that's pretty rare to both "creative" writing and journalism or criticism.*



KK It wasn't really a way of fishing for reinforcement, but I realize that's what it does. I had spent years and years writing about Jack Spicer [resulting in the 1998 biography *Poet, Be Like God*] and seeing his status change from a kind of cult figure into [an element of] the canon. When I started writing [2001's] *Argento Series*, few knew [Dario] Argento; now everybody does. There's something about the situation of the cult figure that's always exasperated me. I don't like it, for some reason. I couldn't figure out why.

When I started working on Kylie Minogue, I was drawn to her because she was a figure who seemed to me, at this one moment in 1998 or 1999, to have absolutely no talent. You know, she had something, but she had no talent, at all, period. And it's the same old story: she is fabulous, it just took me a while to understand how. But it was a great period to be a fan. I think my essay was written in that tone.

SFBG *Your Amazon reviews could be a conceptual project. Some of the lines are really killer, such as your description of Joe Jonas' eyebrows being "like crow feathers — feathers from a 600-pound crow."*

KK Well, when you do something every day ... I had written about a thousand [reviews] before I realized that was an enormous number. I'd write three or four a day, and sometimes they'd be in themes: I'd pick up a dictionary and see a word — "midnight" is one I remember. I'd realize I knew a lot about books with "midnight" in the title — or movies, or records — so I would just do 40 of them, all about midnight. Maybe here or there there'd be something I actually didn't read.

SFBG *I wanted to ask about the Kylie lyrics that preface your book, "These are the dreams of an impossible princess."*

KK It comes from an actual LP called *Impossible Princess* (Deconstruction, 1998). She took the name from Billy Childish, who had a book of poetry called *Dreams of an Impossible Princess*.

I'm having a book out next summer from City Lights, and it's called *Impossible Princess*. It's impossible for me to be a princess because I'm a man, beyond everything else, and there's that kind of futility, that ambition to be something other than what you are, that drove her, and that drove me, I guess. Every year you're alive, you'll see some possibilities diminishing behind you, things you'll never be. The good thing is, new windows open up, things you never thought you'd want. I never thought I'd write about Kylie Minogue, and what's worse is that I can't stop writing about her, either. **SFBG**

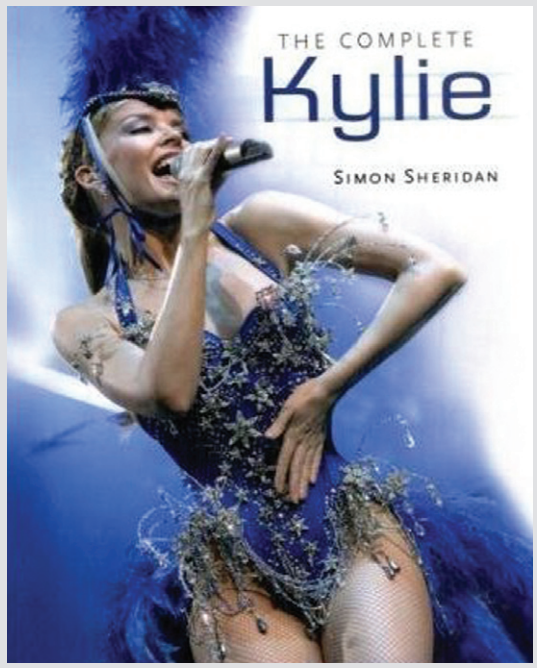
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BETTER THE DEVIL YOU KNOW: A LOOK AT *THE COMPLETE KYLIE*

Kylie Minogue (born 1968) isn't the world's greatest star, but she is for me and for Simon Sheridan, the Bristol-based pop culture journalist best known for his biographical work on Britain's sauciest birds of the 1970s — including its porn actresses. Oh my, that's a far cry from Kylie's innocent sexiness! But what Sheridan's *The Complete Kylie* (Reynolds & Hearn, 272 pages, $29.95) suggests is that Kylie would not have attained her present fame had she maintained the innocent, Dakota Fanning-like presence of a child star. She was still a teen when her role as the tomboy mechanic Charlene in the long-running Aussie soap *Neighbours* made her immensely popular in Oz and in England, and powerful record producers Stock Aitken Waterman made her the queen of their hit factory.

It was bubblegum pure and simple, but every fourth or fifth track was great, and she coasted along like this until she met Michael Hutchence, of INXS, who told the press his hobby was "corrupting Kylie." Everything Madonna did first, Kylie did second, or fifth or ninth, but what she had that Madonna didn't was an enormous comeback. In the late '90s, after the Tori Amos pretensions of her Hutchence-inspired "indie rock" phase wore off, Kylie found herself on the



junkheap, without a record label, and nearly a laughingstock. Was it just a bad patch? Her gay and lesbian fans stayed true, helping their idol to survive the tough times, yet she'd be singing on cruise ships today had she not run back to her pop roots with a vengeance on *Light Years* (EMI, 2000) and *Fever* (Capitol, 2001), recordings that even saw her — briefly — break through in America thanks to a brace of crazy catchy singles like "Can't Get You Out of My Head."

Since then, Kylie's been riding high, oh, except for when she had cancer, but she's even back from that now, touring Latin America in support of her 2008 Capitol release and tenth studio album, *X* — get it? Sheridan writes appreciatively and even wittily of every aspect of her career, even her godawful movies (1995's *Streetfighter* with Jean-Claude van Damme; 1996's *Biodome* with Pauly Shore). *The Complete Kylie* is a sumptuous book, not too huge, but then again Kylie herself stands only five feet one and a feather tall, small for a goddess. **(Kevin Killian)**



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(5) Day-old green bean casserole





Though Andalu's name recalls a region of Spain, the commanding corner restaurant's menu of small plates is surprisingly and delightfully global. | GUARDIAN PHOTOS BY RORY MCNAMARA

The Big A

By Paul Reidinger
› paulr@sfbg.com

Before small plates go the way of the brontosaurus and the leisure suit, I thought I should look in on Andalu, which has held down the corner of 16th and Guerrero streets now for the better part of a decade and was one of the progenitors of our much-discussed "global tapas" trend. The restaurant replaced a slightly dodgy taqueria called Maya back in the halcyon dot-com days — this would be two busts ago — and, with its neighbor, Tokyo Go Go, helped bring a luster of money and youth to a neighborhood that was a little lacking in luster of any kind. (Tokyo Go Go's older sibling, Ace Wasabi's Rock'n' Roll Sushi, né Flying Kamikazes, is in the Marina District, to give you some idea of the social flavoring. I wouldn't say the immediate area is Marina South, but I wouldn't say it isn't, either.)

From the beginning, Andalu has enjoyed at least one large basic asset — a surprisingly brick-and-mortar one, considering the restaurant's birth in the age of Internet pixie dust: it isn't just located at the corner of 16th and Guerrero, it's *right* at the corner. It *commands* the corner, and it's a busy corner. You can't miss the place, with its distinctive green sign — a big green A with a swoosh, like something from *The Jetsons* — aglow in the twilight. The restaurant is, in effect, its own billboard.

The name, meanwhile, reminds us of Andalucia, that sunny province in the south of Spain, and the reminder subtly helps set us up for small plates. These will turn out to be wildly variegated, borrowing influences from around the world, but the menu does open in distinctively Iberian style, with several sherries and ports, along with a plate of seriously spicy Andalucian-style green and black olives ($3.25). The olives are marinated with fennel, lemon, chili peppers, and garlic — and it's the last two you notice, since they appear whole, as pod and (peeled) clove.

But after this brief bow to the old country, the world is suddenly our oyster. Unlike nearby Ramblas, which does hew to a certain Spanish authenticity, Andalu's kitchen turns out versions of items as diverse as miso-glazed sea bass and spare ribs braised in Coke. (The menu doesn't offer oysters, incidentally; those inclined to shellfish will have to make do with mussels.)

Since I am perpetually curious about macaroni and cheese ($7.50), I was interested to see what freshening could be given to this most American of dishes. Typical restaurant fancifications involve the use of chic cheese — Gruyère is a frequent choice — but Andalu's menu card described the mac and cheese as "crispy." What could this mean? A particularly heavy fall of buttered bread crumbs over the top — a kind of super-gratin? Whatever I was expecting, I wasn't expecting what came: wedges of what must have been a kind of mac-and-cheese pie, breaded and flash-fried. The wedges themselves reminded me of slices of Brie or a runny triple-cream cheese within an edible rind. The wedges' rigidity made them suitable for dipping in a stainless-steel ramekin — like a giant's thimble — of herbed tomato vinaigrette.

Fish tacos ($10 for four small ones) — a SoCal favorite — were dolled up here with grilled ahi, but mostly they tasted of the mango salsa ladled over their tops. In other words, sweet. Better balanced was a hailbut paillard ($9.50), a thin disk of tissue dressed with a tasty mix of cilantro, ginger, soy, and hot grapeseed oil. The fish was like cooked carpaccio, with the flaw being that it had been cooked right onto the plate, so that eating it was like tearing up a sub-floor.

Who can resist Moroccan lamb cigars ($7.25)? Not me. Flutes of pastry filled with seasoned minced lamb and deep-fried to golden crispiness should have been spectacular — worthy members of the egg roll-flauta family — instead of just very good. The lamb seemed under-seasoned (rather odd, since Morocco is one of the lands of spice), and the accompanying yogurt-mint sauce offered only partial restitution. I had a similar reaction to the sliders ($9.50), a trio of miniature hamburgers on buns slathered with basil aioli and presented with a bird's nest of battered, deep-fried shallot rings.

The rings were a lovely, more delicate version of onion rings, but the little burgers were overcooked and served on disappointingly thick, not-warm buns. They might have been better, ironically, if they'd been made with the lamb that went into the cigars.

One of the best dishes on the menu is bread salad ($9.25) — what the Italians call *panzanella*, cubes of stale (or, in this case, grilled) bread tossed with cut tomatoes and basil. Here the herb was arugula — a sly innovation — with the traditional basil being supplied through a vinaigrette. Toasted pine nuts probably aren't unheard of in Italian bread salads, but I've never seen a recipe that called for blobs of burrata, a mozzarella-like cow's-milk cheese produced in southern Italy. The cheese brought visual interest — it looked like patches of snow receding from a late-winter landscape dotted with hints of spring — and a suggestion of softening creaminess to the plate's various sharpnesses.

Dessert at the end of a repast consisting of macaroni and cheese and hamburgers with onion rings would have to be something like brownies. Andalu's version ($5) is pretty satisfying: a plateful of moist, cake-like squares, ankle-deep in warm chocolate sauce, dusted with confectioner's sugar and each topped with a raspberry, like a ruby in a voluptuous display at a jeweler's. Or, perhaps, a rose clutched in the hand of an unfortunate fellow clad in a chocolate-brown leisure suit with a red carnation, circa 1975: a Paleolithic era in the annals of style, and Andalu still ages off. SFBG

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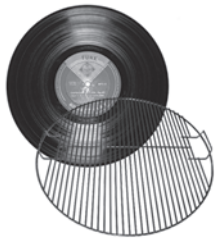


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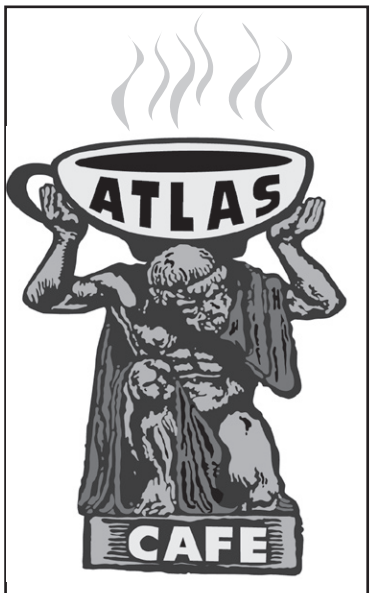
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"To help with the holiday hullaballoo, the SFBG staff is revealing -- at last! -- its secret shopping secrets, to perhaps give you some gift inspiration. In this installment: Entertainment and Sponsorship Manager Dulcinea Gonzalez's retro-flavored giving pleasures."

--from "Gift List #2: Where to shop for the holidays" posted in the Pixel Vision blog

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Hot and bothered

By L.E. Leone
› le.chicken.farmer@gmail.com

CHEAP EATS After breakfast we went to Whole Paycheck. I needed to pick up a chicken, an onion, and carrots and celery for work. Earl Butter needed a lot more than that, but of course couldn't afford anything at all, since Whole Paycheck's pricing is designed to keep out riffraff, such as teachers and newspaper columnists.

Earl was sad, so I bought him a bottle of hot sauce. Floyd & Fred's, extra hot. My new favorite hot sauce. It's made out of key lime juice and habanero, and comes in a cute little bottle with a cute little picture of a distressed lime on it, mouth open, eyes rolling, and flames licking out of its head.

I first discovered Floyd and Fred in Crawdad de la Cooter's refrigerator. Except back then it was just one of them, I forget which. Probably Floyd.

You can't fit two people in a refrigerator.

"What's this?" I asked Crawdad, way back whenever, because I'm always interested in new kinds of hot sauce.

"You can have it," she said.

Crawdad is 10 times the heat demon I am. In fact, she taught me how. So as soon as I tasted Floyd & Fred's, back when it was Floyd's *or* Fred's, I could see why she didn't go for them. Him.

It was so mild, I used half the 5 oz. bottle on one little bowl of soup. Well, the good news is they make an extra-hot version, which is pretty much perfect. And the bad news is I only ever seem to see it at Whole Paycheck. For $5 a bottle! Those of you who are paying attention, and good at math, will realize immediately that we're talking, let's see ... 5 oz. bottle, $5 a bottle, carry the one ... what? Roughly a dollar an ounce.

At which rate my standard size (10 oz.) bottle of my old favorite hot sauce, Tapatío, for example, would have set me back (hold on, I'm going to use a calculator this time) ... $10, exactly.

Actual cost: oh, $3.65.

So you see? *This* is why I never shop at Whole Paycheck, except when I'm shopping for someone else. My Canadian says they're union busters. I think, at $5 for a cute little tiny 5 oz. bottle, they're busting a lot more than unions.

But it is good stuff, Floyd & Fred's. I'm an addict. I keep a bottle of extra-hot in my purse at all times, and rarely if ever mistake it for perfume.

The other day, though, I was in a public restroom, rummaging frantically through my purse, not quite exactly saying but almost audibly *thinking*, "tampon tampon tampon" (I do this sometimes, by way of establishing ladies room cred) ... when I came upon my little hot sauce bottle and noticed, for the first time ever, that there's a phone number just below the nutrition facts, 415-987-LIME.

"Cell phone cell phone cell phone," I thought, rummaging. I had one! Took it outside, dialed, and a man's voice answered. Just: "Hello?"

"Hi ... Floyd?" I said. "Fred?"

Silence. Then: "Yes?"

I briefly summarized my situation, that I was a starving artist slash chicken farmer and a hot sauce junky and where I lived, in the woods, and so forth, and he interrupted me after 15 minutes and said, "There's a Whole Foods right near you."

"Whole *what*?" I said. "I can't afford to shop there! Do you sell directly to people?"

By the case, he said. How many bottles in a case? Twelve. How much? (You're going to love this ...) Sixty dollars! He must have heard my mathematical wheels squeaking through the phone because he made a quick adjustment: $50, free delivery.

Well, $4.16 a bottle is still steep. But addiction is addiction, and delivery is delivery, so I made the deal, and now won't have to worry about hot sauce for a long, long time, fuck Floyd. Fuck Fred.

My new favorite restaurant is Moki's in Bernal Heights, because Sockywonk picked up the check. Great sushi, but the chicken coconut curry soup (which we expected to be something like Thai tom ka gai), didn't have no chickens in it. Nor even the flavor of chickens. Fuck Moki. SFBG

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film

Pardon me: *Frost/Nixon*'s Richard Nixon (Frank Langella) greets a surprisingly supportive crowd as David Frost (Michael Sheen, back right) looks on. At right, photographs from a 1976 William Eggleston exhibit showcase faces and places from *Stranded in Canton*, a video condensed from hours of his footage that's now available on DVD. | PHOTO BY RALPH NELSON





Dick in a box

An ex-prez and a journalist make TV history in *Frost/Nixon*

By Dennis Harvey
› a&eletters@sfbg.com

If the assassination of JFK was a defining, traumatic blow to American hopefulness, the Watergate scandal a decade later arguably created something worse: a deep collective cynicism that our politics could never escape corruption, or that the guilty would be truly punished even when caught red-handed. How much worse have we shrugged off since?

As the most secretive White House in modern memory pulls up stakes, there's a fear that particular history may repeat itself. What if Bush blanket-pardons his cabinet, as Gerald Ford did for Richard Nixon, of any and all crimes not yet formally accused? In 1974, that move informed our great nation that at certain high levels, the concept of justice need not apply. In fact, it meant Dick. Nixon left the country in far better (shaky, but better) shape than W., but arguably suffered a greater popular backlash than Bush will. He never admitted any criminal wrongdoing, copping to vague "mistakes made" instead. He resigned to avoid impeachment, and the full airing of dirty laundry that would have required. Thus, the sweatiest president ever avoided total humiliation. But didn't he owe us repentance?

The pardon and Nixon's subsequent shrinking from public life left a majority feeling cheated. He owed us that pound of flesh — withholding it was intolerable arrogance. Adapted by Peter Morgan from his widely produced play, with the originating lead actors reprising their roles, *Frost/Nixon* dramatizes the moment when Tricky Dick did get called onto the public carpet to confess his sins. Which he did — well, sorta kinda. The disgraced prez (Frank Langella) is offered tempting scads of money to be interviewed on TV by an odd candidate for interrogator, the rather garish Brit chat show host David Frost (Michael Sheen) — a showbiz personality more akin to contemporaries the Galloping Gourmet and early Geraldo Rivera than, say, Walter Cronkite (or even Dick Cavett).

Nixon's people (including Kevin Bacon as security chief) figure this presumably softball platform will provide opportunity to burnish his tarnished legacy as statesman. The team that womanizing, cheerfully shallow Frost assembles to prep for this American broadcast "comeback" worry that he lacks the depth of knowledge, experience, or backbone to pin subject to mat. All suspense here hinges on whether Frost can give his armchair opponent "the trial he never had." He's seemingly outmatched: fallen yet not feebled, the ex-president proves a master of spin, evasion, and subterfuge.

George Clooney was reportedly eager to direct *Frost/Nixon*; he might've made something slyer and subtler than Ron Howard, who sometimes underlines performance nuances as if wielding a bullhorn and flashing neon sign. But it's still the best movie he's done, a nimble opening-up of a talky stage entity that only slightly exaggerates the import of real-life events. Langella makes one realize how seldom the most widely caricatured president in history has been portrayed as more than a collection of grotesque tics; Sheen is as expert here as he was playing Tony Blair in 2006's *The Queen*. While its contemporary echoes aren't overt, *Frost/Nixon* prods an important question: why do we demand even less accountability of our Commander-in-Chief now? What should have been lessons learned from Nixon instead begat heightened apathy, gullibility, and stupidity. As an electorate, we got the Commanders-in-Chief we deserved. **SFBG**

FROST/NIXON opens Fri/12 in San Francisco.

SOUTHERN-FRIED NOCTURNE

A drunkard's lament. A bluesman's wail. The mischievous grin of children. A carnival geek's chicken act. Seething with images of the mundane and transmundane, photographer William Eggleston's lost film *Stranded in Canton* is an extraordinary exegesis on the ordinary. After 35 years on the museum and midnight movie circuits, *Stranded* has finally been given a proper DVD release by art publisher Twin Palms. This version, distilled to a reasonable 76 minutes, originates from more than 30 hours of film shot by Eggleston between 1973 and 1974 on a hand-held Sony Porta-pak as he traveled within the Southern golden triangle of Memphis, New Orleans, and the Mississippi Delta.

In his quest to turn the home movie into an art form, Eggleston inventoried the people and places (both beautiful and ugly) that surrounded him. While the placid daylight moments are glorious, it is the sinister images that have guaranteed *Stranded* its nefarious legend. Armed with a newly developed infrared tube, the videographer was able to submerge into the half-lit netherworlds of juke joints, road houses, and pool halls — which grew like polyps on the plains of Dixie — and record impromptu epic flagellations of the poets and paupers therein.

Watching *Stranded in Canton,* it becomes apparent there is a common thread binding it to its predecessors: Andy Warhol and Paul Morrissey's 1966 *Chelsea Girls,* and Joseph Cornell's 1936 *Rose Hobart*. Whether in the speed-addled monologues of a New York "superstar" or the re-splicing of B-movie exotica, each shares with *Stranded* an emphasis on a vernacular of the ordinary. Under the focus of the "democratic camera," the colloquial — prattle, refuse, apocrypha — is recontextualized and transformed as fantasy. Critic Richard Woodward characterizes Eggleston's vision as "a belief that by looking patiently at what others ignore or look away from, interesting things can be seen." Far from boring, everydayness in this sense gains the arch importance of situationism. Or as Henri Lefebvre defined it, "It is everyday life which measures and embodies the change which takes place 'somewhere else,' in the 'higher realism.'"

Might we venture to say, then, that *Stranded in Canton* is the home-movie equivalent of *Gone with the Wind*? Probably not. But it is remarkable nonetheless. **(Erik Morse)**

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PHOTO BY MELINDA SUE GORDON

The Reader

REVIEW Falling ill from scarlet fever on a mid-1950s Berlin street, strapping 15-year-old schoolboy Michael Berg (David Kross) experiences kindness from passerby Hanna Schmitz (Kate Winslet) that he seeks to repay when he recovers some months later. The brusque, moody woman more than twice his age brushes him off, initially. But then they commence an affair in which she proves a very astute erotic tutor, though she resists the emotional connection he feels. A decade later, as a law student, he discovers Hanna's secret while spectating a Nazi war crimes trial. Decades later still, grown-up Michael (Ralph Fiennes) recollects these events as they've weighed on his subsequent life. David Hare's very sharp screenplay takes some liberties adapting Bernhard Schlink's novel. But in general, the screenplay and director Stephen Daldry (2002's *The Hours*, 2000's *Billy Elliot*) do an exemplary job translating a primarily interior-voice tome into cinematic terms. Like other recent successful films about emotional repression (2005's *Brokeback Mountain* and the forthcoming *Revolutionary Road,* for instance), *The Reader* is most moving precisely in its rigorous restraint, directorial and performance-wise. **(Dennis Harvey)**

THE READER opens Fri/12 in San Francisco.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide.

OPENING

Baby Not to be confused with that 1973 nugget o' disturbing greatness, *The Baby*, this *Baby* is a gangster drama that played the 2008 Asian American Film Festival. David Huynh stars as the titular maybe-reformed troublemaker, freshly sprung from seven years' juvie time into equally perilous waters: his East L.A. neighborhood, still crawling with the trigger-happy warring factions that led him astray in the first place. Everyone's calling this "the Asian American *Boyz n the Hood*," which is true in tone and plot (and gritty, realistic violence) if not quite technical ability and execution. Still, first-time director Juwan Chang has style in spades, and Huynh is a solid, sympathetic performer. (1:40) *Four Star.* (Eddy)

Ciao Malaysia-born director Yen Tan's drama, co-written with actor Alessandro Calza, is something of an anomaly in current U.S. gay cinema: ascetic, somber, gracefully understated, more Ozu than Oh Mary. The abrupt accidental death of his best friend — and true love, though Mark insisted they keep it platonic — leaves emotionally withdrawn investment banker Jeff (Adam Neal Smith) in charge of informing his friends and settling his affairs. He discovers Mark was having a cyber romance with Italian web designer Andrea (Calza), who was about to visit Dallas for a face-to-face meeting. Bearing the bad news, an atypically impulsive Jeff invites Andrea to come anyway. The long weekend they spend together is suffused by mutual grief and, eventually, mutual desire, though Tan prefers stoking unspoken sexual tension over the predictable wish-fulfillment action one might expect. Subtle, satisfying and yes, sexy, *Ciao* is a storytelling miniature in minimalist style that nonetheless leaves a poignantly expansive aftertaste. (1:27) *Shattuck.* (Harvey)

The Day the Earth Stood Still Gort! Keanu barada nikto! (1:43) *Grand Lake.*

Doubt At St. Nicholas' Cathedral and Catholic School in 1964 Yonkers, new presiding priest Father Flynn (Philip Seymour Hoffman) is friendly, generous, good-humored, attentive to the needs of parishoners and students alike. His opposite number is Sister Aloysius (Meryl Streep), who as principal keeps her fellow nuns on a tight leash and their young charges in a state of terror that she'll catch them in the slightest error. Naturally, the two authorities' clashing styles create a mutual animosity, one that fuels the sister's aggression when wide-eyed young teacher Sister James (Amy Adams) reports the faint possibility of impropriety between Flynn and Donald Miller (Joseph Foster II), who as the school's first, predictably isolated black student has attracted the priest's protective concern. The evidence is scant, but that won't stop the older nun, who is determined to believe the worst and bring her distastefully liberal, new-school opponent down. Writer-director John Patrick Shanley's adaptation of his Pulitzer-winning stage drama successfully opens up its tight theatrical origins, particularly in evoking the everyday behind-scenes idiosyncracies of institutional life. Necessarily, its crux remains several lengthy dialogue confrontations, but the writing is so adept and the performances (also including Viola Davis' as the boy's mother) so involving there's no sense of stagy claustrophobia. Stepping into Cherry Jones' stage shoes, Streep creates a sly, sardonically funny gorgon, while Hoffman is superb as the caring cleric who nonetheless just might be guilty of something. (1:44) (Harvey)

Frost/Nixon See "Dick in a Box." (2:02)

Nothing Like the Holidays Ah, 'tis the season. Hideous sweaters, awkward phone calls with distant relatives, making an ass of yourself at corporate parties, and, above all else, feel-good family Christmas films. From young director Alfredo De Villa comes this "*la Raza* does Xmas" film; the story centers around the Rodriguez household, nestled in Humbolt Park, a mostly Puerto Rican district of Chicago. Though the family is strewn about the world (from Iraq to Los Angeles), they share a strong bond, which is evident throughout the film. While the storyline is predicable, the marrow of the film exists in the complex, intriguing relationships among the family members, excellently portrayed by a fine ensemble cast. Don't expect a life changer, but it is the film's warmth and good humor makes it thoroughly entertaining. (1:39) *Oaks.* (Daniel N. Alvarez)

Pray the Devil Back to Hell There's very little graphic content in *Pray the Devil Back to Hell*, but it may be the year's most hard-to-watch documentary. The film chronicles a group of Liberian women in their struggle to bring peace to the war-torn country — their eventual success, though inspirational, can't erase the atrocities that brought them together in the first place. We see it second-hand, but we still feel that temptation to look away. It's enough to hear about the horrors these women faced, and to know that in spite of it all, they continued to band together. Filmmaker Gini Reticker casts an unflinching eye on Liberia; her movie, like the women it captures, is more stalwart than sentimental, shockingly down-to-earth given its context. The straightforward presentation allows the extraordinary story to speak for itself. There are no flashy visuals or reenactments here, because there's no need: watching protest leader Leymah Gbowee speak calmly and clearly about the violence she's seen and about her unflinching commitment to peace leaves a powerful, indelible impression. (1:12) *Red Vic, Shattuck.* (Peitzman)

The Reader See pick box. (2:05)

ONGOING

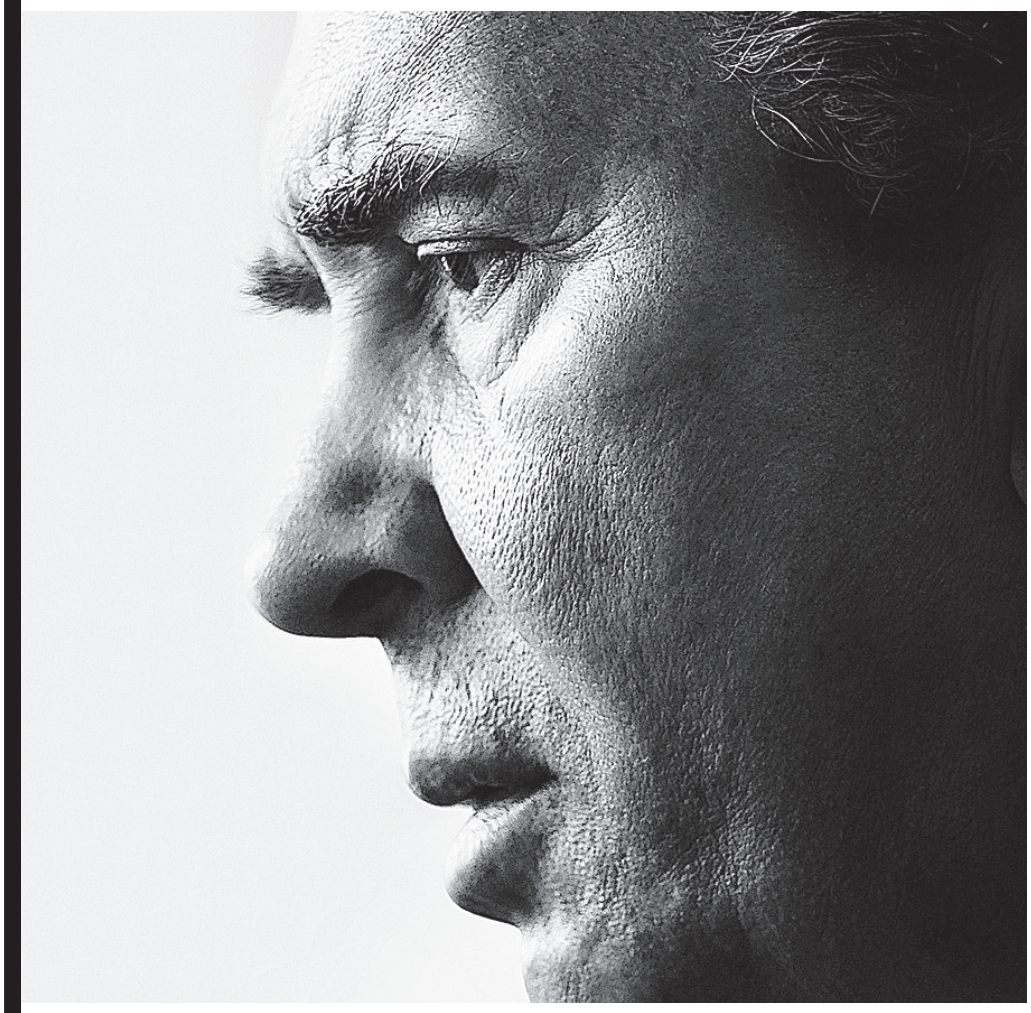
Australia What has the *Wizard of Oz* (1939) done to deserve such treatment? OK, I *get* it — this ode to scrappy, sensuous, dusty, trusty comic book Oz-stralia was designed to ride on the merry many-hued coattails of the one classic musical filmmaker Baz Luhrmann doubtlessly wishes he made. Yet even as the proudly epic *Australia* harks back to *Wizard*, one squirms with nostalgia for the streamlined pleasures of the L. Frank Baum inspiration. The gatekeepers of Hollywood's golden age would never have allowed Luhrmann to become so self-indulgently entangled in his own yarn-spinning. There are authentically thrilling moments in this messy pileup of ideas, imagery, and characters — usually instances when Luhrmann's ADD-wracked lens turns toward its half-Aborigine, half-white, half-pint center, Nullah (Brandon Walters). *Lion King*-like magic happens when he stops a stampede of cattle in its tracks with his song, and during the continuing love story between the motherless boy and well-meaning fish-outta-water Lady Sarah Ashley (Nicole Kidman, the unexpected comic relief during the first part of the film) — infinitely more believable and chock full of the chemistry lacking betwixt Ashley and her cattle-driving Drover (Hugh Jackman). Despair sets in when this waaay-out-Western action adventure turns into a World War II survival-and-sacrifice flick, and the seemingly indomitable *Australia* both crashes and bores. (2:55) *Empire, Orinda, 1000 Van Ness, SF Centre, Sundance Kabuki.* (Chun)

Bolt (1:36) *Grand Lake, 1000 Van Ness, SF Centre.*

The Boy in the Striped Pajamas It's been more than 50 years since Theodor Adorno said there could be no poetry after Auschwitz, but his words remain up for debate. They're invoked whenever a new Holocaust film is released — what's the difference between a necessary reminder and exploitation? *The Boy in the Striped Pajamas* falls somewhere in the middle: for the most part, it's a fairly standard depiction. The twist is that its protagonist, Bruno, is not a victim but rather the son of a Nazi commandant. Through his friendship with Shmuel, a prisoner at Auschwitz, he learns about the horrors of the concentration camp — and his father's involvement. The premise is intriguing, but the execution is weak. In fact, the plot feels incidental, designed only to guide the audience toward the inevitable emotional punch of a conclusion. Surely no one expects a Holocaust film to be anything less than bleak, but *Striped Pajamas* is more emotionally manipulative than insightful. Though the ending is undeniably powerful, it's there for shock value, an uncom-

CONTINUES ON PAGE 54 ››

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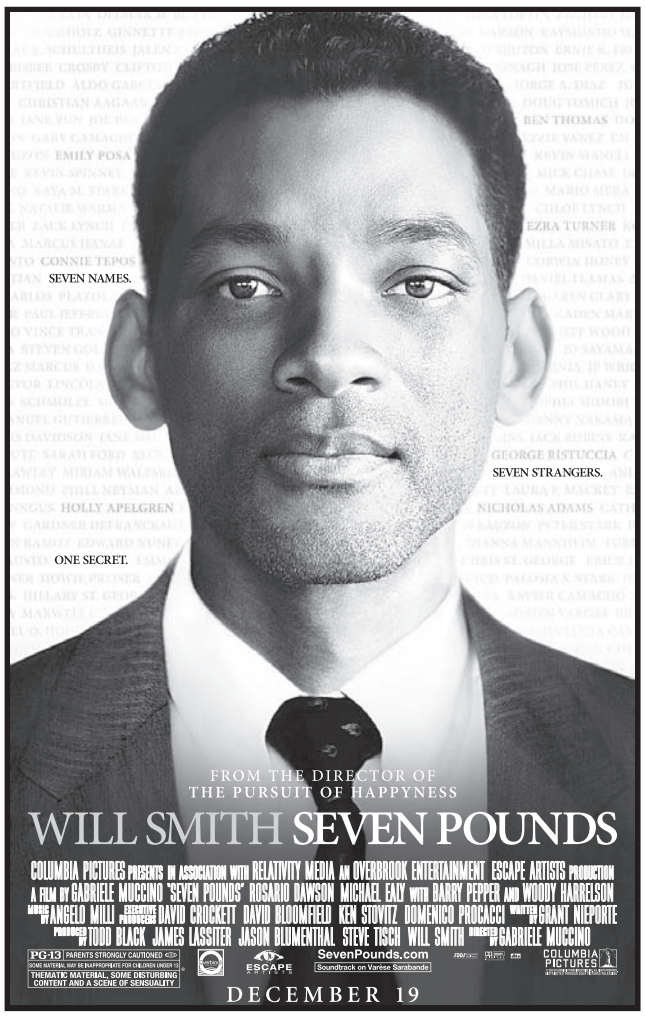


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ONGOING

CONT››

fortably Hollywood coda to the story. (1:33) *California, 1000 Van Ness, Piedmont, SF Centre.* (Peitzman)

Cadillac Records The title says it all. Rather than concentrating on the amazing musical riches pouring out African American blues and R&B musicians of the 1950s, which Chicago "race-music" label Chess Records committed with electrifying directness to vinyl, director-writer Darnell Martin instead chooses to focus is on the era's signifiers of bling: the Caddies that those players splurged on, rather than saving for the trend-skipping future. All the TV director had to do was train her lens and boom mics on the sounds as well as the makers' stories — there's at least three or four juicy biopics here amid the wealth of possible material. Instead the stories' scope is confined to limited perspectives of Leon Chess (Adrian Brody) and Muddy Waters (Jeffrey Wright) and reduced to bare sketches that only touch on the Chess performers' deeper significance. Martin lacks the feel for the music that, say, Taylor Hackford displayed with 2004's *Ray*, and for the most part, her movie fails to sing. The moments when it does can be credited to the actors, who seem unable to resist the pull of the stories and characters: Wright fills out the contours of a Waters that ultimately remains unknowable. Mos Def is a breath of fresh, breezy cynicism as Chuck Berry, and Columbus Short burns into one's brain as a self-destructive Little Walter. For all the ballyhoo and her executive producer credit, Beyoncé Knowles tries but fails to embody the ferocious life force of Etta James — despite attempts at anti-glamour (read: a runny nose that disappears after a jump cut). At the very least, this film should set off at least a few more inspired feature film treatments of stone geniuses like Howlin' Wolf, who is hit and run by *Cadillac Records* as if he were a brief side note. (1:58) *1000 Van Ness, Shattuck.* (Chun)

Changeling (2:20) *Oaks.*

A Christmas Tale The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin's latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin's previous marathon, *Kings and Queens* (2004), *A Christmas Tale*'s chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel's (Jean-Paul Roussillon) first son dies as a child, leaving their next child, Elizabeth, forever chased by the black dog. Her son, Paul (Emile Berling), is an Ian Curtis suicide waiting to happen; of his own adolescent melancholy, Uncle Ivan (Melvil Poupaud) tells Paul, "It was scary but beautiful." Ivan's wife Sylvia (Deneuve's daughter Chiara Mastroianni) seems a relatively untroubled onlooker to the dysfunctional Vuillard clan, or at least until she uncovers long dormant feelings from Ivan's cousin Simon (Laurent Capelluto). We haven't even gotten to Henri (Mathieu Amalric), the middle son whose reckless rage earned excommunication from the family until Mama Junon came to require his marrow for a chancy transfusion. Overstuffed? Absolutely, but this *Christmas Tale* is too fleet-footed and polyphonous to feel like an epic chore. Much like his characters, Desplechin's centrifugal approach to film narrative is casually cruel and remorselessly errant. You'll leave the theater with plenty of loose threads — enough to make a quilt. (2:32) *Shattuck, Smith Rafael.* (Goldberg)

Four Christmases If *Four Christmases* looks like your standard big-name holiday comedy, that's because it is. For the most part, it's exactly what you'd expect from the genre — if you laughed at the trailer, you'll likely laugh at the film. The set-up is predictably gimmicky: Brad (Vince Vaughn) and Kate (Reese Witherspoon) spend every Christmas vacationing far from their dysfunctional families. But when their flight to Fiji is grounded, they're forced to spend the day visiting each of their parents. Overall, the gags are pretty mediocre, although none are awful enough that the actors playing the parents — all four of whom have won Oscars — should feel embarrassed. The funniest thing about *Four Christmases*, though, is that it's one cynical holiday movie. The humor is mean-spirited, the life lessons are intentionally flimsy, and Kate repeatedly inflicts violence on small children. Though still not a great film, it gets bonus points for eschewing Hallmark schmaltz in favor of good old-fashioned cruelty. (1:22) *Grand Lake, 1000 Van Ness, Shattuck.* (Peitzman)

Happy-Go-Lucky (1:58) *Shattuck.*

I Can't Think Straight (1:30) *Roxie.*

I've Loved You So Long In praise of the French appreciation of older women: Hollywood all too often discards ladies once they've reached a certain sell-by date, but as director Philippe Claudel demonstrates, women's stories — and actresses —are fully capable of transcending a kiddie-dominated cinematic marketplace. He seems to be daring the audience to turn away from *I've Loved You So Long*'s powerful performances, and the equally compelling tale of a long-incarcerated doctor (Kristin Scott Thomas) convicted of murdering her son and now out of prison. She gradually assimilates back into society with the help of her sister Lea (Elsa Zylberstein). Watching the rough yet protective and isolating ice gradually thaw behind Thomas' patrician features is only one of the pleasures of this gracefully wrought, ever-so-slightly-noirish portrait of a woman wronged. (1:57) *Albany.* (Chun)

Madagascar: Escape 2 Africa (1:29) *1000 Van Ness, Shattuck.*

Milk Seems like everyone in San Francisco is stoked to see Gus Van Sant's political biopic, with Sean Penn starring as the first openly gay man elected to public office in America. If you live here, it's impossible to separate yourself completely from the story — even if you're too young to remember the history firsthand –- since so much of it is already familiar. There's City Hall, Milk's "theater" and the site of his 1978 assassination, along with Mayor George Moscone, by fellow supe Dan White; the Castro District, meticulously made over to mimic Milk's 1970s; a dog-poopy moment in Duboce Park; and

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references to everything from district elections to this very newspaper. Still, even out-of-towners, except bigoted ones, will be moved by *Milk*. Milk's experiences allow the film to take a personal look at the struggle for LGBT civil rights in America, with a particular focus on Anita Bryant's cross-country hate crusade. Scenes showing the triumphant defeat of Prop. 6 — a 1978 proposal to fire all gay teachers and those who supported them — are bittersweet in the wake of the passage of Prop. 8. At times, Van Sant's film feels eerily timely, down to the spontaneously assembled protests on Castro at Market, and its focus on a politico who believed in hope despite the odds. But *Milk* is more than its message — despite its many sober moments, it also manages to be an entertaining film. Thank Van Sant's steady direction, which (mostly) avoids melodrama and integrates archival footage with seamless ease, and a Penn performance that feels remarkably natural even though he clearly obsessed over perfecting Milk's voice and mannerisms. (2:05) *California, Castro, Empire, 1000 Van Ness, Orinda, Piedmont, Sundance Kabuki.* (Eddy)

Noah's Arc: Jumping the Broom When it first aired on LOGO, *Noah's Arc* was dubbed *Queer As Folk* with a predominantly black cast: it followed the trials and tribulations of flamboyant Alex, slutty Ricky, mature Chance, and emotional center Noah. But while the series offered much-needed visibility for an underrepresented minority, *Jumping the Broom* is another weak addition to a genre overpopulated with mediocrity — the gay romantic comedy. The plot is essentially the *Sex and the City* movie, by way of *Love! Valour! Compassion!* When Noah (Darryl Stephens) decides to marry Wade (Jensen Atwood) on Martha's Vineyard, he invites his friends for a memorable wedding weekend. Naturally, complications ensue, including a lusty rapper, ignorant parents, and — in a bizarrely *Saved by the Bell* twist — an addiction to caffeine pills. There are moments of genuine poignancy and humor, but they're scattered amid clunky dialogue and one-liners. Fans of the show will likely enjoy seeing all the loose ends tied up (the series finale ended on a cliffhanger), but there's not much in it for anyone else. Except maybe the eye candy. (1:41) *Roxie.* (Peitzman)

Nobel Son (1:50) *SF Centre.*

Punisher: War Zone Bless the Punisher and pass the ammunition. Never thought I'd utter those words after Marvel's last feeble but more upscale attempt in 2004 to commit this morally reprehensible superhero to celluloid in the form of textured blonde bombshell Thomas Jane. But *Punisher: War Zone* doesn't pretend to be anything more than what it is — and here, in the care of director Lexi Alexander, who translates her comfort with brawlers and her status as a onetime World Karate and Kickboxing Champion into get-it-done action-film efficiency — it embodies its pulpy, bad-ass, B-comic book self fully. What is it? It's a venile, at times blackly humorous, gory superhero noir about a man-turned-monstrous-avenger who can't stop blowing away baddies in his quest to purge the demons that have haunted him since his family was murdered by mafioso. Deal. It helps that Alexander augments the point-blank-range, still-steaming exploding heads — delivered quickly with little morbid lingering — and the *Warriors*-like gathering-of-the-gangs montage with noticeably handsome cinematography and production design: imagine Christopher Doyle slumming in straight-to-DVD Montreal. *Rome*'s Ray Stevenson is just the brutarian you want around when drastically cut-up sociopathic mafia boss Jigsaw (Dominic West of *The Wire*) messes with your biological weapon deal. Even the Slayer, Slipknot, Rise Against, and Justice soundtrack choices work. Quick, dirty, and bracing — like a diesel-flavored cherry cordial. (1:47) *1000 Van Ness, SF Centre.* (Chun)

Quantum of Solace *Quantum of Solace* begins with the taut energy of an over-inflated balloon, picking up where *Casino Royale* (2006) left off with an arrestingly shot car chase on a crowded Italian highway. At first, the air leaks out as a trickle; a fistfight on a collapsing scaffold intercut with a bareback horse race establishes Daniel Craig's Bond as the jockey astride a steed of international chaos, and the expected litany of double-cross and intrigue unfolds with practiced but forgettable verve. Soon wayward bullets and even more wayward dialogue punch holes in the balloon, and the hiss is almost audible as all the excitement and fun begins to leak out of the movie. Overhyped screenwriter Paul Haggis plods away with execrable emotional grand narratives of revenge, love, and betrayal that have no place in a Bond film. French actor Mathieu Amalric does his best as a tousled sociopath masquerading as an environmental crusader, but by the time his eeeevil plan is revealed, it's hard to care. Newcomer Olga Kurylenko is serviceably sultry as the requisite arm-candy, but one wonders why the producers went all the way to Moscow to cast a Russian model to play a Bolivian secret agent. As for the title, it still doesn't make sense. (1:46) *Empire, Grand Lake, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki.* (Ben Richardson)

Role Models (1:39) *1000 Van Ness.*

Slumdog Millionaire The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production.The film gracefully slides between fairy tale romance and gritty drama,

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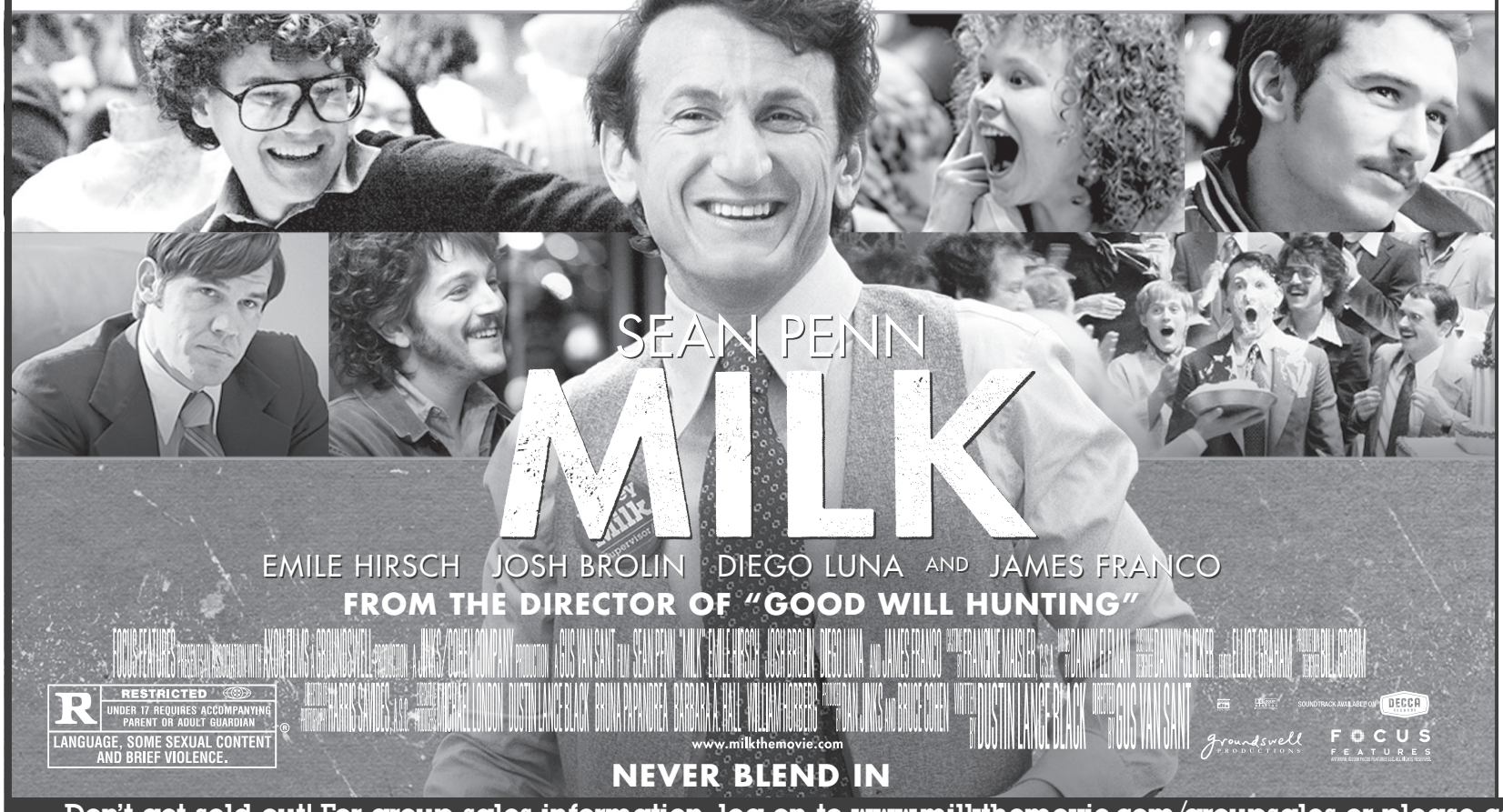
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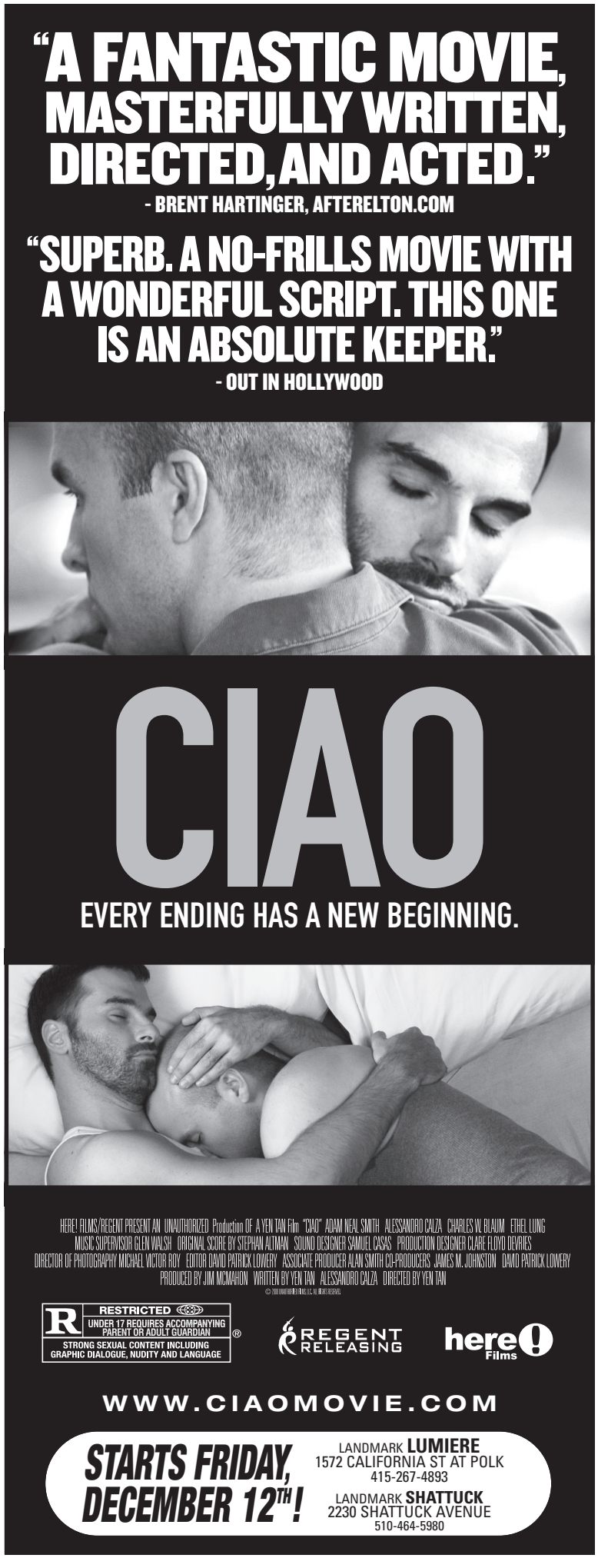
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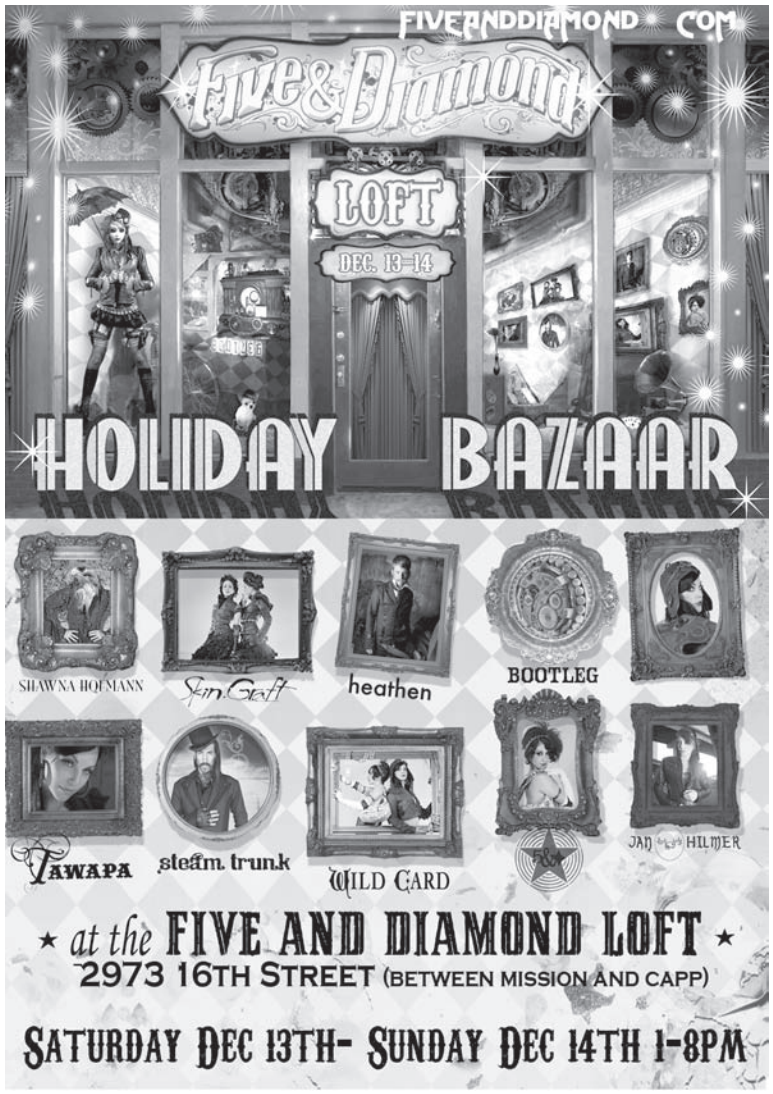
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OPERA PLAZA CINEMA 601 Van Ness, SF; www.sffs.org. $12.50. "Québec Film Week:" **Missing Victor Pellerin** (Deraspe, 2006), Wed, 6:15 and Sat, 1:30; **Mommy is at the Hairdresser's** (Pool, 2008), Wed, 9 and Sat, 4:15; **Continental, a Film Without Guns** (Lafleur, 2007), Thurs, 6:15 and Sat, 9; **The Fight** (Barbeau-Lavalette, 2007), Thurs, 9 and Sat, 6:30; **The Age of Ignorance** (Arcand, 2006), Fri, 4 and Sun, 9; **The Last Continent** (Lemire, 2007), Fri, 6:15 and Sun, 3:30; **Borderline** (Charlebois, 2007), Fri, 9 and Sun, 6:15; **Mon Oncle Antoine** (Jutra, 1971), Sun, 1:15.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Moments of Truth: Italian Cinema Classics:" **Rocco and His Brothers** (Visconti, 1960), Wed, 7; **The Moment of Truth** (Rosi, 1965), Sat, 6:30; **Sandra** (Visconti, 1965), Sun, 6:30. "The Films of Robert Aldrich:" **The Garment Jungle** (Aldrich and Sherman, 1957), Thurs, 6:30; **The Killing of Sister George** (1968), Thurs, 8:20; **Ulzana's Raid** (1972), Sat, 8:40; **Twilight's Last Gleaming** (1977), Tues, 7:30. "Cinema Japan: A Wreath for Madame Kawakita:" **Tokyo Drifter** (Suzuki, 1966), Fri, 6:30; **Violence at Noon** (Oshima, 1966), Fri, 8:20; **A Last Note** (Shindo, 1995), Sun, 2; **Where Spring Comes Late** (Yamada, 1970), Sun, 4:15.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Choke** (Gregg, 2008), Wed, 2, 7:15, 9:15. **What We Do is Secret** (Grossman, 2007), Thurs, 7:15, 9:15. **Pray the Devil Back to Hell** (Reticker, 2008), Dec 12-18, 7:15, 9:15 (also Wed/10, 2 and Sat/13-Sun/14, 2, 4).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **I Can't Think Straight** (Sarif, 2007), Wed-Thurs, 7. **Noah's Arc: Jumping the Broom** (Polk, 2008), Wed-Thurs, 7, 9:10. Call for Fri-Tues shows and times. **The Times of Harvey Milk** (Epstein, 1984), Wed-Thurs, 8:45.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; (415) 703-8650. Free. "Frameline at the Center: Free Screenings for the Community:" **Out on the Dance Floor,** Thurs, 7:30.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. "Heavenly Creatures:" **Defending Your Life** (Brooks, 1991), Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. "Enigmas and Eternity: The Films of Alain Robbe-Grillet:" **L'Immortelle** (1963), Thurs, 7:30; **Eden and After** (1971), Sun, 2. **Richard Serra: Thinking on Your Feet** (Tappeiner, 2005), Fri-Sat, 7:30 (also Sat, 5:30). San Francisco Cinematheque presents: "At Sea," curated by Jennifer Blaylock, Sun, 7:30. SFBG

first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

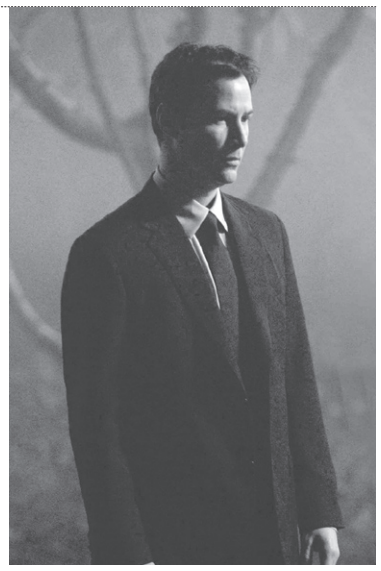
Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

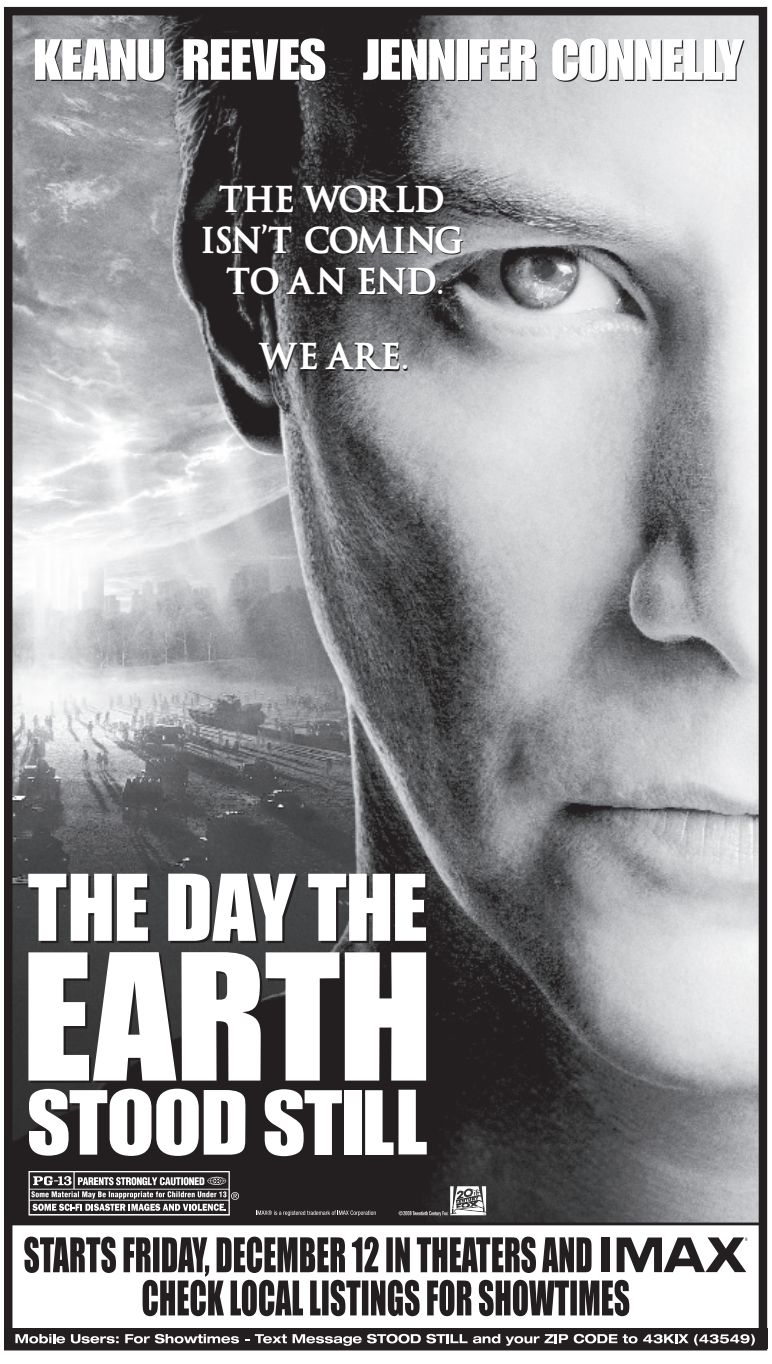
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



Proof for anyone who ever suspected that Keanu Reeves is an alien: *The Day the Earth Stood Still*, out Fri/12.

PHOTO BY WETA





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http://www.DataPositions.com (AAN CAN)

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 417741-742. The following person is doing business as **NOTHING WITHOUT EFFORT, BETTER OFF,** 350 49th St., San Francisco, CA 94609. Kenneth A. Ott, 350 49th St., San Francisco, CA 94609. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kenneth A. Ott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on November 7, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430802.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315627-00 The following person is doing business as **CONSTRUCTION SYSTEMS BUILDING & DESIGN; CONSTRUCTION SYSTEMS,** 870 Innes Ave., San Francisco, CA 94124. Wilfred Hallz, 870 Innes Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/93. Signed Wilfred Hall. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Nov 13, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315644-00 The following person is doing business as **CMB MUSIC**, 209 Masonic Ave., San Francisco, CA 94118. Charles Barreda, 209 Masonic Ave., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Charles Barreda. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 14, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315692-00 The following person is doing business as **BLOC DESIGN**, 699 Mississippi St., San Francisco, CA 94107. Nathan Streu, 699 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/08. Signed Nathan Streu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 17, 2008. **Publication date(s): November 19, 26, December 3, 10, 2008. L#430805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315707-00 The following person is doing business as **SMARTY JONES DESIGNS**,527 Page St., San Francisco, CA 94117. Laurel Jennifer Gaddie, 527 Page St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laurel Gaddie. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Nov 18, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431104.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315717-00 The following person is doing business as **GREEN IVY EDUCATIONAL CONSULTING,** 3237 Sacramento St., San Francisco, CA 94118. Anahita Homoayoun, 1200 Clay St. #2, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/30/04. Signed Anahita Homoayoun. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 18, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315755-00 The following person is doing business as **THINKERS CAFE**, 1631 20th St., San Francisco, CA 94107. Eve Mak Ngov, 1631 20th St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/18/08. Signed Eve Ngov. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on November 19, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431002.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315784-00 The following person is doing business as **GRACE M. SANTANA PLUMBING CONTRACTOR**, 1475 Dolores St., San Francisco, CA 94110-4330. Grace Santana, 1475 Dolores St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/1989. Signed Grace Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Novemeber 19, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315832-00 The following person is doing business as **MALLABEL MUSIC,** 2448 Great Highway #B, San Francisco, CA 94116. Mallory Anne Harper, 2448 Great Highway #B, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/08. Signed Mallory Harper. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on November 21, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315958-00 The following person is doing business as **BT HARDWOOD FLOOR**, 165 Howth St., San Francisco, CA 94112. Vinh Phan,165 Howth St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Vinh Phan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on December 1, 2008. **Publication date(s): December 3, 10, 17, 24, 2008.; L#431004.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315978-00 The following person is doing business as **R&D Export**, 1413 Van Duke Ave., San Francisco, CA 94124. Adel M. Radwan, 1309 Eagle Dr., Windsor, CA 95492. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Adel Radwan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315986-00 The following person is doing business as **THE ARIBA GROUP PTY LTD**, 201 Harrison St. #823, San Francisco, CA 94105. Rafael Amador, 201 Harrison St. #823, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Rafael Amador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431105.**

NOTICE IS HEREBY GIVEN THAT PURSUANT TO CIVIL CODE SECTION 1988 AND GOVERNMENT CODE SECTION 6066 OF THE STATE OF CALIFORNIA THE UNDERSIGNED WILL SELL AT PUBLIC AUCTION, BY COMPETITIVE BIDDING ON SATURDAY, **DECEMBER 27, 2008 AT 407 LOCUST STREET, SAN FRANCISCO, CALIFORNIA, BEGINNING AT 10 AM** AND CONTINUING UNTIL CONCLUDED. ONLY CASH WILL BE ACCEPTED.The sale consists of the abandoned **property formerly belonging to Katherine Anne Lee of that address**, as follows: 1 dining room table, 4 chairs, 1 kitchen room table, 2 chairs, 3 area rugs, soiled, 3 mirrors, 1 four drawer dresser, 1 three drawer armoire, 1 five drawer dresser, 1 five drawer tower dresser, 1 sofa, soiled w/rodent urine/droppings, 1 side table, 1 love seat, soiled w/rodent urine/droppings, 1 corner table, 2 arm chairs, 2 end tables, 1 iron bed, 1 blanket, 5 art works, 2 lamps, 1 television, 1 entertainment cabinet, 1 desk top computer and accessories, 1 printer, 1 Toshiba laptop computer, 1 HP printer, 1 microwave oven, 1 small butcher block, 1 Nordic Track, 1 wicker chest, 136 bottles of wine, 1 ironing board, 5 suit cases of miscellaneous womenís clothing, 13 thirty gallon bags of miscellaneous womanís clothing, 3 thirty gallon bags of handbags and light luggage, 1 show box full of jewelry, 1 box of new panty hosiery, numerous miscellaneous pots and pans, and kitchen utensils, and other miscellaneous items. THIS SALE IS SUBJECT TO CANCELLATION WITHOUT NOTICE IN THE EVENT OF SETTLEMENT BETWEEN THE OWNERS AND THE OBLIGATED PARTIES, MINIMUM BIDS MAY PREVAIL. CASH ONLY. REMOVE IMMEDIATELY. Jerome J. Ghigliotti, Jr., Attorney at Law. **Publication date(s): December 10, 17, 2008 L#431101.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **November 21, 2008**. To Whom It May Concern: The name of the applicant is: **GUSTO PARTNERS LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at:1957 Union St., San Francisco, CA 94123-4224. Type of License Applied for: **20- OFF-SALE BEER AND WINE. Publication date(s): December 3, 10, 17, 2008 L#431006**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 28, 2008**. To Whom It May Concern: The name of the applicant is: **NOPALITO LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 306 Broderick St., San Francisco, CA 94117-2275. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): December 10, 17, 24, 2008 L#431102.**

NOTICE OF SUMMONS (FAMILY LAW) CASE NUMBER: 07FS07742. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. PETITION OF **ADRIANA V. COOK** for the summons of RESPONDENT **ERIC D. GRAVES**. TO ALL INTERESTED PERSONS: Petitioner Adriana V. Cook of 5307 El Camino Ave. #5, Carmichael, CA 95608 filed a petition with this court for a summons of respondent Eric D. Graves. THE COURT ORDERS the RESPONDENT to appear in this court as follows to give any legal reason why the relief sought in the application should not be granted. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation before or concurrently with the hearing listed below: January 7, 2008, 1:30pm, Dept 125, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. Signed by Jerilyn L. Borack, Judicial Officer on Nov 13, 08. **November 26, December 3, 10, 17, 2008. L#430903**

NOTICE OF TRUSTEE'S SALE File No. 7037.16095 Title Order No. 3809245 MIN No. Loan No. 1730036498 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 10/21/04. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier's check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in 5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. **Trustor(s): Francisco Nava Paez, married Recorded: 11/01/04,** as Instrument No. 2004-H843276-00, of Official Records of San Francisco, California. Date of Sale: 12/16/08 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: **159 BRIGHTON AVENUE , SAN FRANCISCO, CA 94112-0000** Assessors Parcel No. 41-6981-007-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is $581,962.60. If the sale is set aside for any reason, the Purchaser at the sale shall be entitled only to a return of the deposit paid. The Purchaser shall have no further recourse against the Mortgagor, the Mortgagee or the Mortgagee's attorney If required by the provisions of section 2923.5 of the California Civil Code, the declaration from the mortgagee, beneficiary or authorized agent is attached to the Notice of Trustee's Sale duly recorded with the appropriate County Recorderís Office. Date:11/24/08 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Authorized Signatory 505 N. Tustin Avenue, Suite 243 Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com Reinstatement and Pay-Off Requests: (866) 387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE. FEI#1002.103351 **L#430901, Publication Dates: 11/26,12/03,12/10/2008**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545512. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sherri Lee Shaffer for change of name. TO ALL INTERESTED PERSONS: Petitioner **SHERRI LEE SHAFFER** filed a petition with this court for a decree changing names as follows: Present Name: SHERRI LEE SHAFFER. Proposed Name: **SHERRI KNOWES HOWE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date:Jan 22, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 13, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 13, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008; L#431005.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545534. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Anna Ross for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNA ROSS** filed a petition with this court for a decree changing names as follows: Present Name: ANNA ROSS. Proposed Name: **ANNA ELAINE ROSSI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan 27, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008 L#431007.**

SUMMONS (Citacion Judicial) CASE NUM: (numero Del Caso): CGC07-464343, NOTICE TO DEFENDANTS:(Aviso Al Demandado): **THOMAS HARDMAN, DOE 1 through DOE 20, inclusive.** YOU ARE BEING SUED BY PLAINTIFF:(Lo Esta Demandando El Demandante): **KINRY LOUIE**
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp),

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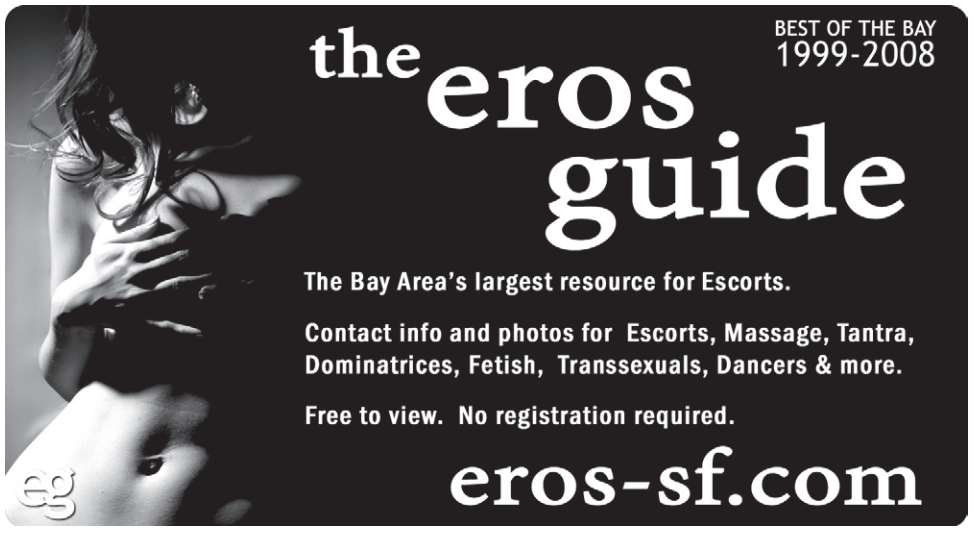
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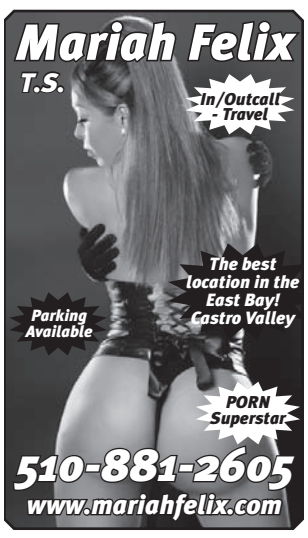












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ARIES

March 21–April 19
Getting what you want can be a dubious enterprise, Aries. It's easy to think, "If I had ... then I'd be ..." But problems can arise when you finally have what you want, and there's no guarantee your desires will lead to smooth and breezy times. Get smart as you adjust your wishes.

TAURUS

April 20–May 20
Watch someone on a skateboard and you'll see that constant and subtle movement is the key to agility in motion. Maintain your balance by being humble enough to question your actions and strong enough to keep your feet on the damn board. You're ready to thrash, so Ollie away, dude.

GEMINI

May 21–June 21
Changing your attitudes and actions is hard work, Gem. Get firm about what you want for (and from!) yourself, and you can make excellent headway this week. Effort, patience, and courage are your best tools. A little planning and foresight wouldn't hurt, either.

CANCER

June 22–July 22
You are in the throes of a powerful cycle of growth that's as much a product of chance as it is effort. But your kismet will be compromised if you don't have a clear vision of what you want. The best way to cozy up to Lady Luck is by putting your money on her.

LEO

July 23–Aug. 22
You are in a place where you can hold your own and invest in that which is of lasting value to you. Be like Bob Dylan and "Don't Look Back." Learning from history is not the same as lamenting the past. No matter how great you are today, it doesn't change yesterday — but you can change tomorrow.

VIRGO

Aug. 23–Sept. 22
You are finally in a spot where you can trust in yourself! Instead of aggressively soul-searching, you are poised for a more compassionate form of introspection. The more open and positive your inner voice(s) can be, the better equipped you are to make good choices.

LIBRA

Sept. 23–Oct. 22
Most Libras imagine a life full of love and partnership when they picture success. Whether you are looking at your love life, palship, or a business partnership, this week you are best served by looking at what you bring to the tables of your relationships. By taking stock, you can see what needs attention on your end of things and then, as the kids say, *bring it*.

SCORPIO

Oct. 23–Nov. 21
You're like a chicken with its head cut off, running around in circles till it collapses. You may have been dealt a deadly blow, but being scared doesn't give you the right to be a drama queen. Watch out for selfishness, Scorpio! Don't act because you're cornered by your fears. Instead, do only what you know is right.

SAGITTARIUS

Nov. 22–Dec. 21
True intimacy requires one to be able to see past their own concerns, compulsions, and neuroses. These delightful traits take you away from really *being* with someone else. If you're willing to be surprised, then you don't have to second guess everything! Open up and let things happen on their own, Sag. Until then, try and be present, 'K?

CAPRICORN

Dec. 22–Jan. 19
Getting ahead shouldn't come at the expense of respecting yourself in the morning. Neither should a good time, but that's another matter! Narrowly focus your ambitions, so you can achieve at least one goal thoroughly. Be wary of any "shoulds" in your thinking, as they're not likely to come from — or end up in — your happy place.

AQUARIUS

Jan. 20–Feb. 18
Be wary of "high chasing", the not-so fine art of scrambling after some once-upon-a-time awesome feeling that now eludes you. You are capable of feeling so much wonderfulness, but that doesn't guarantee that it'll stick. Enjoy the present without needing to replicate the past, no matter how memorable.

PISCES

Feb. 19–March 20
If you are willing to accept your limitations, they don't have to limit you so much. For example, if you come to terms with your issues with time management — a classic Pisces quandary — you can try setting your clocks 10 minutes fast or set reminders on your mobile phone. Whatever they are, be real about your problems so they don't hinder you! SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

Extra! Extra! Heterosexuality in peril!

Dear Readers:

I'm kind of pretty
and pretty damned smart
I like romantic things like music and art
and as you know I have a gigantic heart
so why ... don't I have a boyfriend?
— Kate Monster, "Sucks to be me" from Avenue Q

Sucks to be Kate Monster, and it sucks just as much to be my many friends of similar description — not monsters but smart, pretty, funny, adventurous, and moderately level-headed young women of great heart, who are caught in an endless cycle of dating to no (desirable) purpose and no end in sight, at least out here on the coasts. One friend actually moved to the Midwest to get away from the evil scene and was promptly rewarded with an actual boyfriend, the type who proudly introduces you as his girlfriend and can discuss a future together without smirking. I've developed a kind of semi-vicarious hate-on for the coastal guys — what gives them the right to treat my friends like instantly replaceable consumer objects of dubious value? — so I've been reading with interest some of the recent glut of articles and books on the state of young manhood, First World Problem version.

Most of these come down to "men are just big boys/no they aren't," the argument currently raging, or at least smoldering, pretty much anywhere you find people discussing the current social climate and where we seem to be heading, love-and-marriagewise.

On the "no wonder you can't find a boyfriend" side, you find innumerable lifestyle articles, most notably and recently Gary Cross's *Men To Boys: The Making of Modern Immaturity,* in which the historian blames the immaturity he sees in modern Western males on three decade's worth of cultural shift, starting with a rejection of the old, unquestionably masculine and often admirable but also frequently rigid and authoritarian paternalism of the "Greatest Generation," which left men wandering, lost and fatherless, for lack of a better role-model to replace the castoff, too-dadly Dad. This is nothing startling — we've heard it before — but he does present a decent argument and does so without too much blame, some hope for the future of heterosexuality, and none of the (admittedly rather entertaining) snottiness of our next example, the recent articles by Kay S. Hymowitz in *City Journal*.

City Journal is the organ of conservative think tank the Manhattan Institute, but so what? It has lively cultural commentary and even if you don't want to be a conservative yourself, it isn't (I think) contagious, so why shouldn't readers of leftish news weeklies read out of their comfort zones occasionally? And its authors, apparently, aren't afraid to say they were wrong, which is always cheering. The first of the two articles, "Child-man in the Promised Land" was another of the "men suck" pieces. The *man-child* (whom the writer contrasts with the *man,* who has or wants a wife and kids and actually seeks out responsibilities and then discharges them rather than avoiding ever acquiring any) has tastes both formed and reflected by *Maxim* and [adult swim]. He likes video games and junk food and sex but not women, really, and he doesn't call when he says he will because he never intended to — why should he when there's always another girl who, not having met him yet, expects even less from him than you do?

That was the first article. The current piece has Hymowitz exploring the (really rather startling) not-so-underground Man Web and finding that a lot of these guys are treating women like trash because the women (they feel) are trashing them right back. Nobody's acting very mature here, so she could just as well have titled her piece (actually called "Love in the Time of Darwinism") "She Started It!"

Women, say the young men, want it all and switch the rules on you without warning. They want equality except when they don't, and then you're in trouble for not bringing roses. Plus, they're attracted to jerks, they sneer at nice guys, and then they blame you for acting like a prick.

This state of affairs, the shifting rules and roles, may have brought us to this point, writes Hymowitz (and others), where the gulf between male and female mores and modes of expression is wider than it has been since before World War I, and a certain amount of aggression, contempt, and rude gamesmanship (see both *The Rules* and *Rules of the Game*) is both expected and to some extent accepted. I leave it to Hymowitz to troll the gamier recesses of the Web for sites like AlphaSeduction and Eternal Bachelor ("Give modern women the husband they deserve. None."), but you shouldn't be too surprised to hear that this stuff is out there.

Are these dispatches from the new war correspondents accurate? Somewhat. As much as can be expected from lifestyle journalism, anyway, which by definition requires a phenomenon, the more disturbing the better (would you read weekly articles in *The New York Times* titled "All Well in Pleasantville?"). Is this state of affairs universal? Certainly not. Is it inevitable? I think not. What's that everyone's been saying about hope and change?
Love,
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› women seeking men

EDUCATED PROFESSIONAL
WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. ☎301522

TAKE A TASTE
SBF, 160lbs, looking for hungry, mature, discreet man, You lie to eat? Well I want to be eaten. Try this hot, spicy brown sugar. ☎301677

TAKE CONTROL
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! ☎300031

SEEKING SWM
Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. ☎298795

HI!
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. ☎298476

HOPE TO HEAR FROM YOU
SBF, 38, 5'1", 210lbs, HIV+, employed, outgoing, enjoys casinos, cooking, and just having fun, looking for sexy, similar SM, understanding and sincere to get to know, share friendship and maybe something more. ☎247312

1949 CLASSIC
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

PRETTY, CLASSY BLONDE
SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. ☎284885

SEEKS SPANISH MAN
SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. ☎288028

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

COMPANIONSHIP WANTED
Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. ☎861416

LOVE TO TRAVEL
Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. ☎270631

ARE WE A MATCH?
SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. ☎293630

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

SINGER SEEKS TRUE HARMONY
Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. ☎274570

GET TO KNOW ME
Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. ☎297207

WANTING
SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. ☎247003

DOMINANT ATTITUDE
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

BUSY SANTA CRUZ GRANDMOTHER
Attractive WiWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. ☎965249

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

MARRIAGE-MINDED
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. ☎263705

HOT SEXY REDHEAD
Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. ☎856271

COMPANIONSHIP
Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. ☎254612

I HOPE IT'S YOU!
SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. ☎257726

MY OTHER HALF
SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. ☎256424

OPTIMISTIC
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. ☎262074

BEAUTIFUL GREEN EYES
Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. ☎263437

LET'S HAVE FUN
SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. ☎265785

KILLER SMILE
SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. ☎226295

A SEXY PEACH!
SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! ☎276500

TAKE A CHANCE ON ME
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. ☎280729

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

NURTURING WOMAN
Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. ☎301185

LET'S FALL IN LOVE
Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. ☎301188

GOOD VALUES
Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. ☎299946

SEXY BLONDE
Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! ☎299436

READY FOR LTR
Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. ☎299943

SEEKS FUN & FRIENDSHIP
SF, 47, friendly, feminine, sophisticated, personable, bright and artistic, passion for camping, dining, beach walks, quiet times home, biking and more. Seeking like-minded SM, 30-39, for friendship, fun times, and possible LTR. ☎248376

› men seeking men

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

NEEDS SOME EXCITEMENT
Married WM, 5'7", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. ☎301523

TAKE A CHANCE
SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. ☎301528

ARE YOU GAME?
Male, 28, looking for a good time. Hopefully someone is out there who wants to be pleased in a real way. If interested, call me. ☎301424

SEEKING A REAL WOMAN
SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. ☎300078

BIG 350LBS+ WOMAN...
would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! ☎300164

GIVE IT A TRY!
WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! ☎300340

SUBMISSIVE MAN...
47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. ☎300524

SEEKING BBW
SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. ☎300544

CAN YOU SMILE?
SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. ☎298098

LET'S MEET
WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. ☎299220

NICE GUY
WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with. ☎299230

LOOKING FOR A BORED HOUSE-WIFE
Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. ☎299009

PROUD MILITARY MAN
Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. ☎299643

BUSINESSMAN ISO FEMALE
SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. ☎205562

DRAMA FREE
SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. ☎266810

IS THAT YOU?
Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. ☎268287

ARE YOU OUT THERE?
SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! ☎268345

GOOD EAST BAY MAN
Sensitive, sweet SM, 24, loves having sex, kinky and freaky stuff. Looking for similar female, 18-45, for possible relationship. ☎268076

LET'S HAVE SOME FUN!
SWM, 42, 5'10", 185lbs, N/S, very outgoing and fun, seeks woman, 18-55, for friendship first. ☎268790

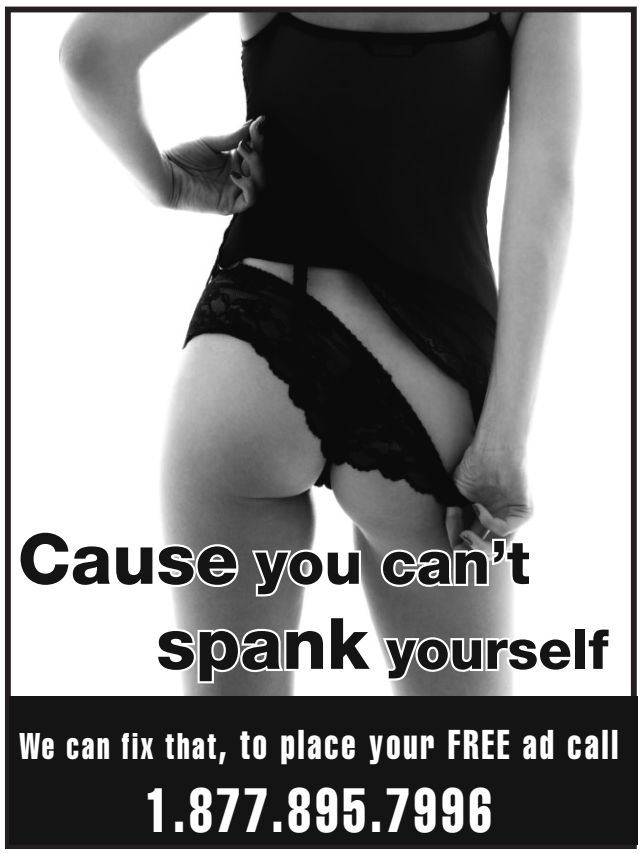
› men seeking women

SAFE PLAY
Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. ☎301773

BOY NEXT DOOR
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! ☎301779

HERE FOR YOU
GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. ☎274431

CALL SOON!
SBM, 5'10", 160lbs, shaved head, handsome, looking for a SM, 29-40, in shape, to spend time with, movies, dining out, good wine and more. ☎246967



SOUND LIKE YOU?
SBM, 31, 5'7", 180lbs, brown complexion, black/dark brown, D/D-free, cool, fun, enjoys attending church, time with friends/family. Seeking similar Christian man, 18-40, for friendship, sharing fun and then who knows? ☎249224

NAKED FANTASIES?
Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. ☎891177

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

› women seeking women

HONESTY A MUST
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. ☎299977

GIVE ME A CALL
SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. ☎251637

SENSUAL, CONSIDERATE WOMAN
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

CLASSY, ATTRACTIVE
GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. ☎300954

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BIM SEEKS COUPLE
I'll please you foils, but you don't have to please me! Interested in incorporating a BiM into your kinky times? Give me a call! ☎300456

DARK CRAVINGS?
Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful., to share lots of adult fun times. ☎253133

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

› tv/ts

TRANSSEXUAL SLAVES
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! ☎300076

FUN TIMES
SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. ☎251435

› friends/activities

SEEKING LADY FRIEND
Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. ☎300798

CALLING MUSIC LOVERS
My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. ☎996276

LOOKING FOR OPTIMISM
Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

LET'S GET TOGETHER
Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for firends in the SF area. ☎264868

› kinksters

PLEASURES AWAIT YOU
Energetic, outgoing, level-headed male, 5'9", 160lbs, black/brown, olive complexion, looking for open-minded ladies to share intimate, adult fun times. ☎246642



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